

# THE ILLUSTRATED LONDON NEWS.



BY APPOINTMENT TOILET SOAP MAKERS TO THE LATE KING GEORGE VI



## Bronnley

FINE SOAPS



By Appointment Cyder makers to  
THE LATE KING GEORGE VI THE LATE QUEEN MARY  
William Gaymer & Son Ltd. Aylesborough & London



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CYDER

*Preferred by people of good taste*

NOT A DROP IS SOLD  
TILL IT'S 7 YEARS OLD



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Champagne to the late King George VI

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BY APPOINTMENT TO THE



LATE KING GEORGE VI

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SCOTCH WHISKY

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*In a gin and it's*

*better*

*drink*



**MARTINI**

**Good Mixers**

**make it this way**

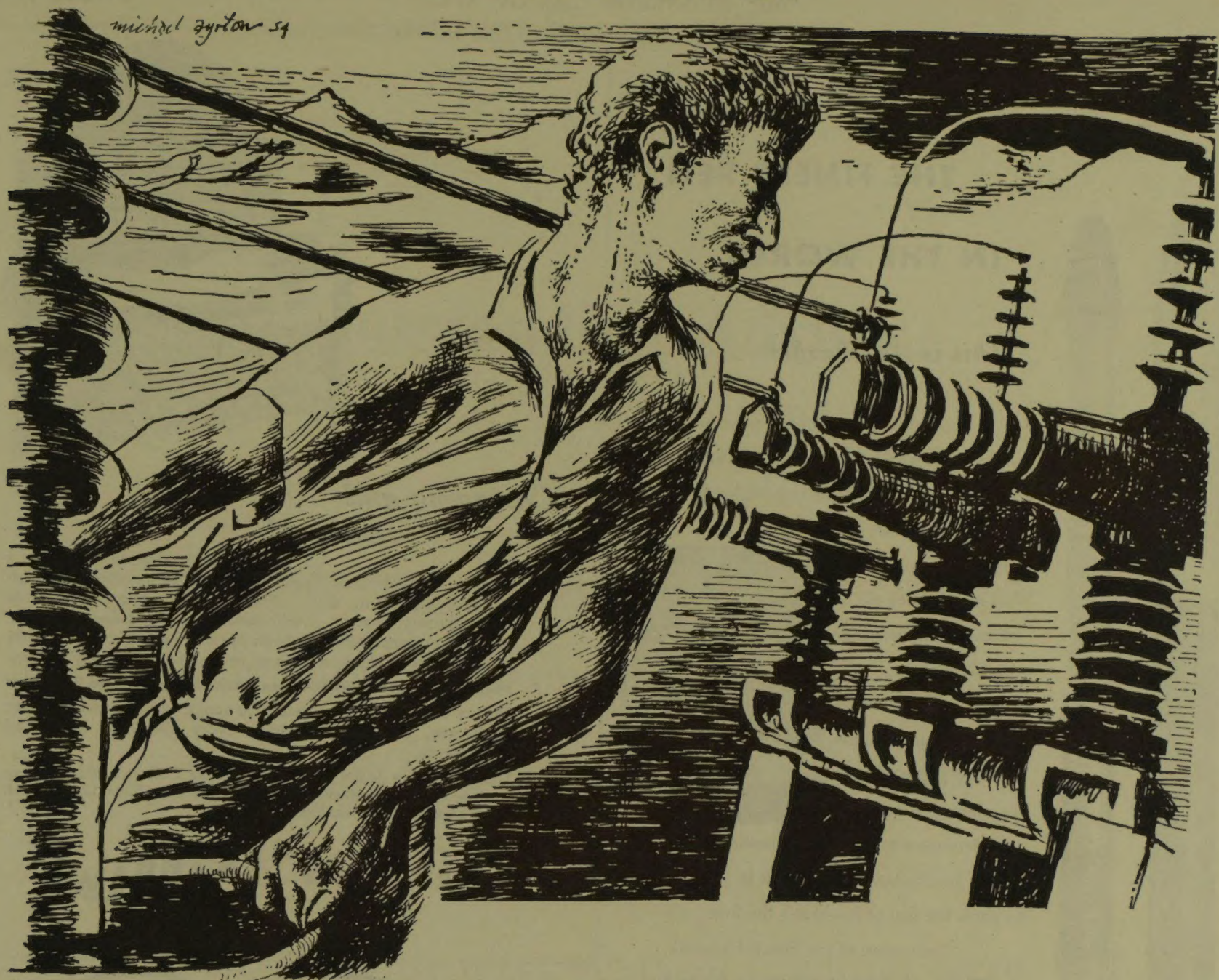
Two-thirds Martini Sweet

One-third Gin.

Shake or stir well with ice.

Serve with lemon peel or cherry.





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HASAN IS PROUD that his job serves his country. More electricity means greater prosperity and a higher standard of living for Turkey. Hasan reckons that electricity is "*insaniyetin hayrınadır* — for the benefit of Man".

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A.E.I. are Associated Electrical Industries, whose Companies make everything electrical from a turbine to a torch bulb.

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Seen in the hands of the most influential people in the world. Recognized instantly by its slim silhouette, by its unmistakable tubular nib, by the near-

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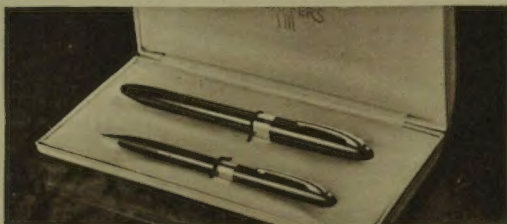
It's a masterpiece of precision engineering, this Sheaffer...

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SKRIP—the finest ink for the finest pens

#### AIR-SEALED INNER CAP

Air seal stops ink drying, keeps pen instantly ready for use. Innerspring safety clip.

#### 14 CARAT GOLD FEATHERTOUCH POINT

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#### THE WORLD-FAMOUS \*SNORKEL

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The Belling Medieval Fire is a product of traditional English craftsmanship combined with modern engineering skill. Whether your home is antique or contemporary in style, it will provide that indefinable atmosphere of cosiness which only an open fire can give—and without the waste of misdirected heat or the labour of dirty hearths.

With coal effect: £15.14.4 inc. tax • With logs effect: £18.9.0 inc. tax

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Write to Belling & Co. Ltd., Bridge Works, Enfield, Middx., for our 64-page Catalogue, illustrating Belling Electric Fires, Cookers and other appliances for the Home.

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*The Whisky  
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Highland  
Flavour*

**MACKINLAY'S**  
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For many years Sankeys have always been in the forefront of wheel design and manufacture.

**Sankey**

OF WELLINGTON

Joseph Sankey & Son Ltd., Hadley Castle Works,  
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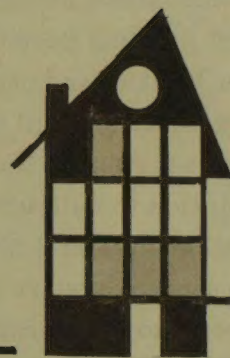
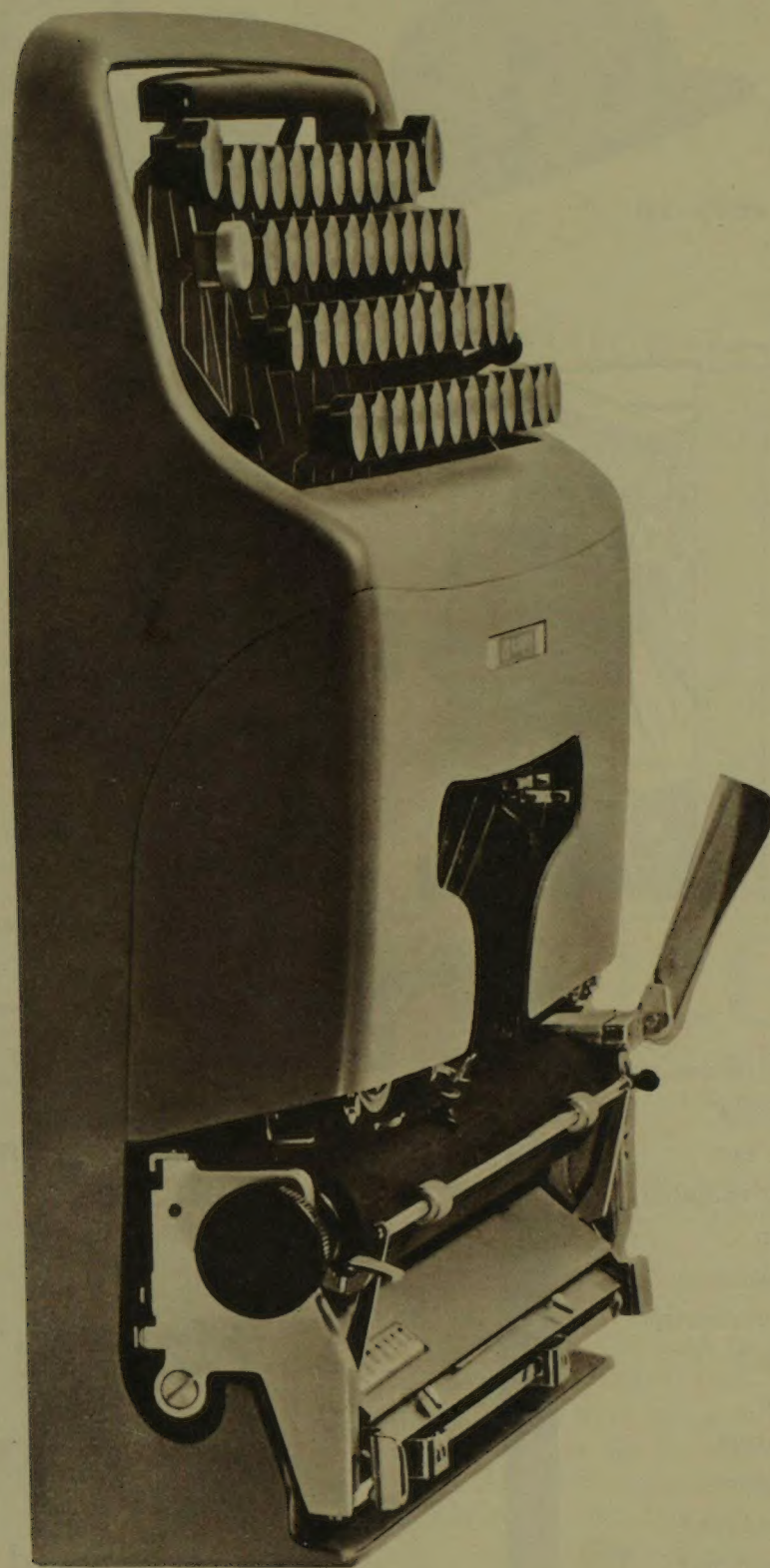


A Certificate of Airworthiness in all categories, including passenger carrying on air-lines, has been issued for the Westland S-55 Helicopter. This is the Helicopter chosen by British European Airways for their forthcoming passenger service between the centre of London and London Airport. The issue by the Air Registration Board of this certificate for these commercial operations gives Westland Aircraft Limited the distinction of being the first and the only Helicopter constructor to hold British Certificates of Airworthiness for two separate types of Helicopter in production at the same time.

**WESTLAND  
HELICOPTERS**

WESTLAND AIRCRAFT LIMITED • YEOVIL • SOMERSET





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Complete -  
yet completely portable.

**olivetti**

*It's one thing to make a type-writer which can easily be carried about. It is another to design a portable type-writer which is yet complete with every proper feature of a standard machine - the Olivetti Lettera 22 made in Great Britain, sturdy in its build, light in weight - but complete in every detail.*

Price £ 27 - with tabulator  
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Made in Great Britain by **BRITISH OLIVETTI Ltd.**  
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Authorized dealers throughout the country



To make the office  
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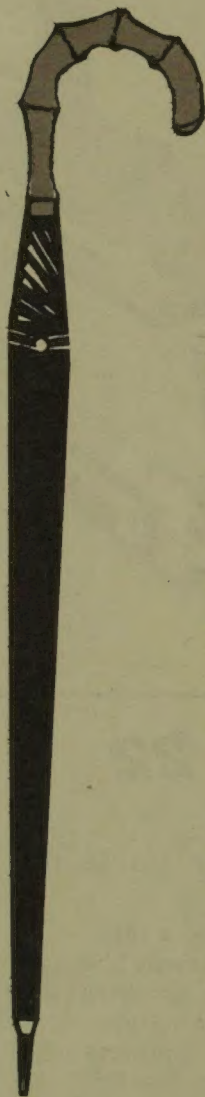


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## For the unusual man

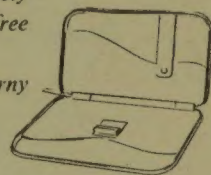
By no means everybody recognises the supple feel of good leather... appreciates the skill behind a line of strong, straight, stitches... can even see the small points of finish which betoken masterly skill in leathercraft.

Which is just as well, perhaps, because there's a limit to the number of Unicorn briefcases that even the deft hands of the Bury craftsmen can make—at workbench prices—for the people of unusual perception who really appreciate them.

The model illustrated has two interior foolscap compartments and zip-sealed section for overnight things. Capacious exterior zip pocket for newspapers, books, etc. English lever lock and fittings of solid brass. All leather handle. Size 17" x 11½". In golden tan or Autumn tan pigskin at 12 guineas; smooth polished hide (golden tan, brown or black), or natural coach hide at 9 guineas.

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can be  
instantly  
recognised—  
—so can



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A masterpiece of Man and Nature

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Look for the Harris Tweed Trade Mark. It is approved by the Board of Trade as a Certification Mark, and guarantees that the tweed to which it is applied is made from virgin Scottish wool, spun, dyed, handwoven and finished in the Outer Hebrides. No other tweed is entitled to bear this Mark.



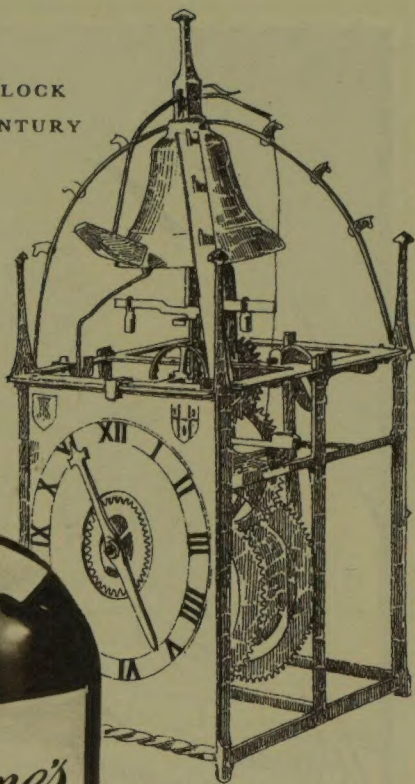
LOOK FOR THIS MARK ON THE CLOTH

LOOK FOR THIS LABEL ON THE GARMENT

Issued by  
THE HARRIS TWEED ASSOCIATION LIMITED



CHAMBER CLOCK  
LATE XV CENTURY



## It's a question of timing . . .

Every whisky has a character, a personality. A personality largely dictated by the ages and choices of the malts. Forty-two Highland distilleries supply whiskies to be blended and become Ballantine's, according to a formula over a hundred years old.

To use the malts at their best times is crucial. It is a matter for age-old skills—skills which to-day at Dumbarton, the resources of a modern laboratory are called in to aid and safeguard—not to replace.

This care is amply repaid. All over the world men recognize the personality of their favourite Scotch—Ballantine's—the superb Scotch.



# Ballantine's

THE SUPERB SCOTCH

George Ballantine & Son Ltd. Dumbarton, Scotland. Distillers at Forres, Elgin, Brechin, Dumbarton

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Reduced  
return fares  
by

# UNION CASTLE

**33 $\frac{1}{3}$ %**  
OFF  
FIRST CLASS

**20%**  
OFF  
CABIN CLASS

These reductions apply to outward voyages from Southampton by Mailship during April, May and June 1955; with option of return in August, September or October. Specimen return fares to Cape Town

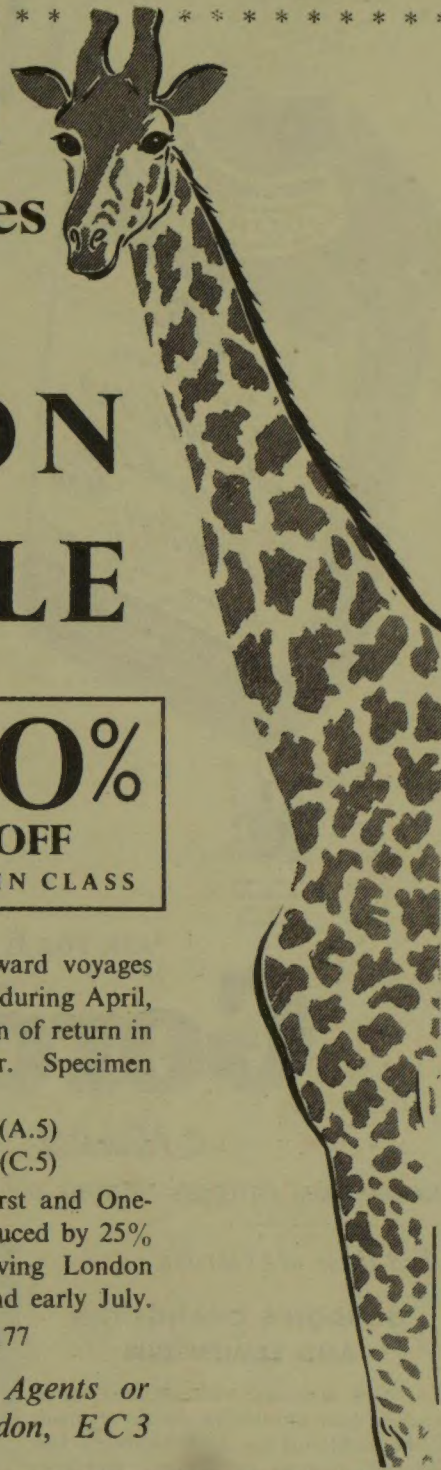
£154. 13. 4 First Class (A.5)

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ROUND AFRICA VOYAGES. First and One-Class (Cabin) Fares will be reduced by 25% for Round Africa voyages leaving London fortnightly during May, June and early July.

Reduced fares from £177

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*At sea you can rest, relax and recuperate*



# THIS is the Gin...



## ...FOR A PERFECT 'GIN AND FRENCH'

There's no doubt about it—"Gin and French" made with Gordon's\* is the perennial reviver and appetizer-in-chief to the whole civilized world! If you want to be among the experts... make it like this:

Mix  $\frac{3}{4}$  GORDON'S with  $\frac{1}{4}$  French Vermouth and serve with a twist of lemon peel. The experts have good reason for using Gordon's... for Gordon's Gin is the Heart of a Good Cocktail.



\*ASK FOR IT BY NAME

# Gordon's

*Stands Supreme*

MAXIMUM PRICES: BOTTLE 33/9 •  $\frac{1}{2}$  BOTTLE 17/7 •  $\frac{1}{4}$  BOTTLE 9/2 • MINIATURE 3/7 • U.K. ONLY

And these are Gordon's too...

### GORDON'S ORANGE GIN AND LEMON GIN

Not to be confused with gin and orange squash, these Gordon favourites are made in the traditional way with Gordon's Dry Gin, real oranges and lemons, and pure cane sugar. Best taken neat as a liqueur, but also most refreshing with Soda Water or Tonic Water if preferred.

BOTTLE 32/- •  $\frac{1}{2}$  BOTTLE 16/9 • MINIATURE 3/5



## A new thrill for NATURE LOVERS

### THE AUDUBON BIRD CALL

The Audubon Bird Call really does attract the Birds. It is hand-made of pewter and birch-wood, patterned on bird calls used by Italian Fowlers—just twist the key and it at once brings birds within range. The Audubon is the ideal outdoor companion for Bird Lovers, Bird Watchers and Naturalists. An ideal Birthday or Christmas gift for your Naturalist friends.

... send **7/6** to:—

**JOHN BUXTON**

COLN ROGERS, CHELTENHAM, GLOUCESTERSHIRE

Sent post free with full instructions.



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These and other KIGU COMPACTS are stocked by High-Class Stores and Jewellers



THE MOST TREASURED NAME IN PERFUME...

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## The resorts in the **BERNESE OBERLAND**



(150 Hotels with over 7,000 beds. 25 Lifts. Ski- and Skating-Schools.)

Winter season from Christmas to Easter

Reduced rates in January.

Average 10 days all inclusive rates in very good Hotels

**£14-0-0** (room, 3 meals, tips, taxes, etc. included.)

Prospectus and information: VBO-Office Interlaken, Switzerland, the Swiss National Tourist Office, 458/59 Strand, London, W.C.2, or your Travel Agent.

**Adelboden**  
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For Winter Sports.

20 Hotels. Boarding Schools. Children's Homes. Ski-ing—Skating—Curling—Ice Hockey—Walks. Combined and permanent season tickets. Inquiry Office, Adelboden.

**Grindelwald**  
3,500 feet

Famous for Ski-ing and Curling.

2 hours from Berne. Road open all the winter. 30 Hotels—Ski-school—Curling Coach—Walks. Write to Kurverein Grindelwald.

**GSTAAD**

"Ski-ing Mecca of the Bernese Oberland"

11 Ski-lifts. Average daily sunshine 8 to 9 hours. Many Social Events. Special reduced rates in January. Ask for free booklet: Inquiry Office, Gstaad.

**Mürren**  
5,450 feet

20th Arlberg-Kandahar, 11th to 13th March 1955

Ski-school included in hotel rates. ICE-RINK. Season until Easter.

**Wengen**  
4,300 feet

SUN — SNOW — FUN

30 Hotels. 2 Ice-rinks. 3 Mountain Railways. 3 Ski-lifts. Famous Curling Centre. New Cable Railway Wengen-Männlichen, opening splendid new Ski-runs.

IVA-ZURICH



# WINTER SPORTS

## TRAVEL BY THE 12.30 pm TRAIN

from London (Victoria)

### and arrive the next day...

...FRANCE

...AUSTRIA

CHAMONIX..... 10. 1 am

KITZBUHEL.... 2.37 pm

LA CLUSAZ..... 9. 5 am

LECH..... 12.25 pm

MEGEVE..... 9.20 am

ST. ANTON.... 11.33 am

MORZINE..... 9.50 am

ZELL AM SEE... 3.33 pm

VAL D'ISERE..... 10.30 am

...SWITZERLAND

ANDERMATT... 11. 5 am

KLOSTERS..... 10. 0 am

DAVOS..... 10.35 am

MURREN..... 11.10 am

ENGELBERG.... 10.42 am

PONTRESINA... 11.57 am

GRINDELWALD 10.48 am

ST. MORITZ.... 11.45 am

GSTAAD..... 10.14 am

WENGEN..... 10.49 am

KANDERSTEG.. 10.19 am

ZERMATT..... 11.17 am

via Folkestone-Calais (Short Sea route)

### THROUGH CARRIAGES, SLEEPING CARS AND COUCHETTES FROM CALAIS



Register your baggage through to destination and have no worries en route.

If you are breaking your journey in Paris travel by the "GOLDEN ARROW" (Pullman) or "NIGHT FERRY" (Through Sleeping Cars) from London (Victoria)

## BRITISH RAILWAYS

For tickets, reservations, apply principal Travel Agencies or the Continental Enquiry Office, VICTORIA STATION, London, S.W.1, or British Railways Travel Centre, Lower Regent Street, London, S.W.1

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Here is the watch's "heart"—the balance wheel, which swings back and forth many millions of times a year on tiny pivots which are but one seventy-fifth of an inch long and only three thousandths of an inch in diameter.

In unprotected watches even one shock can twist or fracture these pivots; but in CYMA Watches they are protected by the world's most resilient shock-absorber... CYMAFLEX... a patented jewelled "cushion" at each end of the balance staff. A masterpiece of micro-engineering, it gives virtually perfect protection against shock... a watch's worst enemy.

Add ELEGANCE, ACCURACY and LONG LIFE and you have CYMA—ONE OF THE WORLD'S FINEST WATCHES.

Prices from 14 gns to £60.

FROM GOOD JEWELLERS EVERYWHERE.

Ask for the CYMA Catalogue.



# ONLY Cyma watches have the Cymaflex Anti-Shock, but every CYMA has it

IMPORTED BY H. GOLAY AND SON LTD. OF LONDON





The famous 3½ litre  
‘D’ TYPE JAGUAR  
with Dunlop disc brakes,  
now joins the  
Jaguar range

# The JAGUAR *Range of Models for 1955*



THE TYPE ‘M’ MARK VII 3½ LITRE SALOON

*In the 1955 range of models Jaguar present not only added refinements but mechanical advances directly derived from unrivalled international experience in racing, record-breaking and endurance tests.*



XK 140 FIXED-HEAD 2-3 SEATER

The elegant lines of the Mark VII remain unchanged in the type ‘M’ but the famous XK engine now with high-lift cams has power output raised to 190 b.h.p. providing enhanced performance with characteristic smoothness and silence. Increased diameter torsion bars give even greater riding comfort. New ‘wrap-around’ bumpers afford extra protection. Flasher type indicators, individually adjustable fog lamps and rear lights incorporating reflectors are among new features.

Sports models for 1955 include the famous Jaguar ‘D’ type with Dunlop disc brakes and dry sump lubrication. The XK 140 Fixed-Head close-coupled 2-3 seater, the XK 140 Drop-Head Coupe (now with two extra seats for children) and the XK 140 Open 2-seater are powered by the XK 3½ litre engine now with high-lift cams—developing 190 b.h.p. (Special equipment models are fitted with ‘C’ type engines, wire wheels and fog lamps). New features include:—Rack and pinion steering; increased diameter torsion bars; oil ignition coil; robust ‘wrap-around’ bumpers; re-designed radiator grille, etc.

*See them at your  
dealer's to-day*



XK 140 OPEN 2-SEATER



XK 140 DROP-HEAD COUPE



# THE ILLUSTRATED LONDON NEWS

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SATURDAY, NOVEMBER 20, 1954.



THE HEIR TO THE THRONE, WHO CELEBRATED HIS SIXTH BIRTHDAY ON NOVEMBER 14 AT SANDRINGHAM:  
H.R.H. PRINCE CHARLES, DUKE OF CORNWALL, ONLY SON OF H.M. THE QUEEN.

Prince Charles, Duke of Cornwall (Peerage of England 1337), the only son of the Queen and the Duke of Edinburgh, was born on November 14, 1948, and thus reached the age of six years on Sunday. When Prince Charles was born his mother was Heir Presumptive; and by letters patent he was given the title of Prince and style of Royal Highness. When his

mother succeeded to the throne he became Heir Apparent, and thus assumed the title of Duke of Cornwall in accordance with the Charter of Edward III. in 1339. He is also Duke of Rothesay, Earl of Carrick and Baron of Renfrew (Peerage of Scotland 1398), Lord of the Isles and Prince and Great Steward of Scotland. [Portrait by Marcus Adams.]





By ARTHUR BRYANT.

EVERYONE who loves trees and the beautiful Royal parks of London will rejoice at the publication of the first Report of the Advisory Committee on Forestry set up earlier in the year by Sir David Eccles to advise the Ministry of Works on its special problems of felling and planting trees. The appearance of this wise and statesmanlike document and its acceptance by the present Minister of Works, Mr. Nigel Birch, marks, one feels, the beginning—or rather, the renewal after a long lapse of time—of a far-sighted and balanced attitude towards what, properly considered, is one of this country's greatest assets—its wealth of beautiful forest trees and foliage. Without it the vaunted beauty of England would be non-existent, and she would become, as one can see from those areas from which all forest trees have been removed, one of the dullest, ugliest and most featureless countries in the world. And this applies, as I wrote on this page a week or two ago, as much to her capital as to any of her country districts. London's trees, and particularly Central London's trees, are in summer and winter alike her special adornment. They link her to the ever-changing skies, reflecting cloud and wind, light and shade, which with her river, are her only remaining visible link with nature. And thanks to the wisdom and foresight of our eighteenth- and nineteenth-century ancestors, who were perhaps the greatest landscape planters the world has ever known, London, like England, has been nobly dowered with trees.

During the past half-century the most reckless and ignorant ravages have been made on that splendid heritage, and, until the Forest Commission began its great work—of necessity almost entirely, however, a commercial one—little was done in the way of making good the ravages by replanting. The timber needs of two World Wars, when our overseas imports were, moreover, dangerously curtailed by blockade, greatly hastened the denudation of our ancient woodlands and parks, and the process, far from being halted by our victory in 1945, has, if anything, been accelerated, so far as ornamental and hedge-row timber are concerned, by the rapid break-up of estates under the penal taxation of to-day. Even the Crown, the greatest land-owner in the realm, has itself at times been a serious offender, and recently many local Government authorities have been responsible all over the country for a senseless and wanton destruction of ornamental trees in the name of a hypothetical safety. The Report of the Ministry of Works' Advisory Committee is, therefore, a document of great significance. Its publication and acceptance by the Minister may prove to be a decisive turning-point in the history of our country's landscape and beauty. The latter is to-day threatened as I believe it has never before been threatened in our history, not even during the timber shortage of the seventeenth century. The Crown alone to-day has the power and wealth to end that threat. The issue of the Report may even be as far-reaching in its results as the publication in 1664 of that momentous work, John Evelyn's "Sylva, or A Discourse on Forest Trees and the Propagation of Timber."

In its second paragraph it defines the nature of the problem which its members—all distinguished foresters or naturalists—have had to consider. It is stated in a form which reflects the highest credit on their good sense. It cannot be too widely read or sufficiently considered by all who are responsible to the public for the preservation of our English heritage, and particularly our urban heritage, and it deserves to be quoted in full:

We appreciate the special status of the Royal Parks as the principal open areas in London to which the public are admitted for pleasure and recreation; and we are in no doubt that considerations of amenity should govern the arboricultural policy of the Ministry. We think that it will accord with the wishes of most Londoners if the outer Parks, and among the central Parks Kensington Gardens in particular, are so managed as to maintain the tradition of the English park landscape and the ordinary English countryside. This does not mean that we should pedantically oppose the presence of any species which did not flourish in this country centuries ago, but it does mean that great restraint should be observed in introducing trees obviously exotic in appearance or even some of the more popular importations, where native species such as our own Oaks, Hornbeam, Beech, Ash, and others which have been found to be resistant to the smoke and other atmospheric disadvantages of London can be appropriately planted. . . .\*

At the time that the Committee was appointed, fears were expressed in some quarters that its members might be tempted to view the problem in too narrow and specialist a way, as foresters and botanists rather than as landscape planners. Such

fears have proved completely groundless. There is not a word in their Report with which the great landscape planners of the English past would not have agreed. They continue:

We recommend that there should be a wider element of continuity in planting policy in the Royal Parks, and we have made a number of detailed recommendations to remedy the unsatisfactory age-class distribution which we have found. We note in many places, but particularly in Kensington Gardens, that a very high proportion of trees have attained maturity, and that, owing to the neglect of the principle of succession over a long period in the past, the Ministry is faced with an inherently difficult problem in an aggravated form in the preservation and continuation of ornamental tree growth. Our recommendations should ensure that future generations are spared a problem of like magnitude, and that they may be assured of amenities such as those we have enjoyed.

This, of course, was the essence—an underlying cause—of the tragedy which last winter befell a large part of Kensington Gardens, formerly the most beautiful of all London's parks. Those responsible for that prolonged neglect unwittingly robbed London of more beauty than the country's enemies did in two wars.

The Committee takes what seems to me an eminently sensible attitude about the alleged danger to the public from trees in built-up areas. "We have naturally had full regard to the possible risks of danger to the public

from falling boughs. If a fine growth of large and maturing trees of various sorts are to continue to adorn the Parks, there must always be some risk of such falls and even of the fall of whole trees, such as has happened in the past in times of storm. We are, however, informed that only six occurrences of injury to persons or material damage to vehicles have been reported in the six years which have elapsed since 1948. It is unnecessary for us to consider the legal aspects, upon which the Ministry has been advised, but we think that it will generally be agreed that a slight element of risk should continue to be accepted and that it is by no means great in comparison with the public amenity which the trees represent. At the same time, we would emphasize that any potentiality of danger can and should be reduced to a minimum by a careful and periodic examination of all the trees in the Parks, and by dealing with apparent risks by felling or other appropriate treatment (lopping, bracing, etc.); and that such a policy regularly executed would render the residual risk to the public not incommensurate with the amenities which the trees represent." In other words, a sense of proportion, so often lacking in public utterances on this subject, has been observed. In view of the contribution that forest-trees make to human health, both in the provision of shade and in the assimilation and counteracting of chemical impurities in the air, the price of the very slight accident-risk they entail is in all probability offset many times over by the additional physical well-being they promote. One cannot help suspecting that even in this comparatively sunless country the casualty-rate from sunstroke is higher than that inflicted by falling branches! And when

one compares it with the risk from fast-moving motor-traffic incurred in crossing the road, not only outside the Royal parks but in them, the risk can be seen in its true proportion. Anyone who has to take a child or a dog across Knightsbridge and the South Carriage Drive by the footpath at the west end of Knightsbridge Barracks will know very well what I mean. Since the authorities stopped enforcing the speed regulations at this point I reckon that at least one in every twenty vehicles using these two parallel stretches of road drives down them at a pace that would involve a prosecution for dangerous driving or speeding in any built-up area outside London. To over-stress the danger to life and limb from trees in our imperial capital while ignoring that from fast-moving motor-traffic, is straining at a gnat and swallowing a camel.

Viewed from every angle, Londoners and lovers of London throughout the Commonwealth have a great deal to be grateful for: to Sir David Eccles for appointing the Committee; to his successor for so promptly accepting its Report, and to its members for their sanity, wisdom and common sense. Not the least of their services—and one which should have repercussions

all over the country—is their championship of that much-maligned, most English and most noble tree, the Common Elm. "We do not consider," they write, "that mature trees of this species are to be regarded as necessarily dangerous, or that an unreasonable risk is incurred by continuing to plant this tree." To which one Englishman at least would add, "For what we have received may the Lord make us truly thankful!"

#### THE DEPOSITION OF THE EGYPTIAN PRESIDENT.



RELIEVED OF OFFICE ON NOVEMBER 14: GENERAL NEGUIB LEAVING ABDIN PALACE WITH (LEFT) GENERAL ABDEL HAKIM AMER, C-IN-C. AND MINISTER OF WAR, AND (RIGHT) GROUP CAPTAIN HASSAN IBRAHIM, MINISTER OF STATE FOR PALACE AFFAIRS.

On November 14 General Neguib was relieved of his office of President of Egypt by decision of a joint meeting of the Cabinet and Council of the Revolutionary Command. He learnt the news from General Amer, C-in-C. and Minister of War, and Group Captain Ibrahim, Minister of State for Palace Affairs; and immediately left the Presidential palace for his own home. From there he went to Marg, a villa eight miles north of Cairo, where he was stated not to be under arrest but "under surveillance." The office of President is not, at the time of writing, being filled. Colonel Nasser, the Prime Minister, will carry out the functions of State. General Neguib (who led the Army coup d'état of July 1952 by which King Farouk was ousted) resigned in the crisis of February-March this year, but on the intervention of a section of the Army, returned to office. He is popular with the Egyptian people; but his downfall was not unexpected and has been precipitated on account of his suspected connection with the Moslem Brotherhood. Witnesses at the trial of Mahmoud Latif, who admitted firing shots at Colonel Nasser on October 26, have stated that the ex-President has been in contact with the Brotherhood. General Neguib's brother, General Ali Neguib, Egyptian Minister to Syria, has been recalled, it is understood, as an Egyptian protest against anti-Egyptian activities alleged to have been carried out in Syria by the Moslem Brotherhood.

#### "CONVERSATION PIECE: SANDRINGHAM", BY EDWARD SEAGO.

Since publishing the colour reproduction of this picture in our last week's issue, we have had many enquiries as to the whereabouts of the original. It is in the possession of H.R.H. Princess Margaret, by whose gracious permission it was reproduced.

\* Ministry of Works, "First Report of the Advisory Committee on Forestry." (Her Majesty's Stationery Office, 1954; 4d.)



# THE QUEEN MOTHER IN THE U.S.A.: SCENES IN WASHINGTON, AND VIRGINIA.



THE QUEEN MOTHER IN VIRGINIA: HER MAJESTY DRIVING THROUGH WILLIAMSBURG IN A PHAETON ESCORTED BY COLOURED GROOMS IN TRADITIONAL DRESS.



ACCOMPANIED BY MR. WINTHROP ROCKEFELLER: THE QUEEN MOTHER WALKING DOWN ONE OF THE MAIN STREETS OF WILLIAMSBURG IN THE NOVEMBER SUNSHINE.



UNAWARE OF THE ROYAL VISITOR: A SMALL BOY PLAYING BY THE STATUE OF CAPTAIN JOHN SMITH AT JAMESTOWN, VIRGINIA, WHILE THE QUEEN MOTHER STUDIES THE MONUMENT FROM THE OTHER SIDE.



AT A SMALL DINNER GIVEN IN HER HONOUR AT THE KING'S ARMS TAVERN IN WILLIAMSBURG: THE QUEEN MOTHER WITH MR. WINTHROP ROCKEFELLER (RIGHT), DR. H. M. STRYKER, THE MAYOR; AND MRS. K. CHORLEY.



IN WASHINGTON: THE QUEEN MOTHER SMILING HAPPILY DURING A RECEPTION HELD IN HER HONOUR AT THE BRITISH EMBASSY IN MASSACHUSETTS AVENUE. SOME 2000 GUESTS ATTENDED THE RECEPTION.



WHERE THE FIRST ENGLISH COLONISTS LANDED IN THE NEW WORLD IN 1607: THE QUEEN MOTHER ON THE BEACH AT JAMESTOWN, VIRGINIA, ON NOVEMBER 11.

On November 9 Queen Elizabeth the Queen Mother, who has been visiting the United States and Canada, greeted 2000 guests at a reception held in her honour at the British Embassy in Washington. On November 10 the Queen Mother said good-bye to Washington and drove to Virginia. In the State capital of Richmond her Majesty had lunch with the Governor before driving on to Williamsburg, where she spent two nights. In Williamsburg the Queen Mother saw much of the beautifully reconstructed colonial town which "has been brought to life through the munificence of John D. Rockefeller." She also visited Jamestown, the site



GREETING THE SOVIET AMBASSADOR TO THE U.S.: THE QUEEN MOTHER SHAKING HANDS WITH MR. ZARUBIN AT A RECEPTION AT THE BRITISH EMBASSY IN WASHINGTON.

of the first permanent British colony in the New World, and was invited to return there in 1957 to celebrate the 350th anniversary of the settlement. On the evening of November 12 the Queen Mother arrived in Ottawa by air from the United States at the beginning of a five-day visit. She was greeted at the airfield by Mr. Massey, the Governor-General, and Mr. St. Laurent, the Prime Minister, before driving to Government House. The Queen Mother was due to fly from Ottawa to board the liner *Queen Mary* in New York overnight on November 17, for the voyage home which was to start on November 18.



## AT HOME AND ABROAD: A CAMERA RECORD OF RECENT NEWS ITEMS.



SEVEN THOUSAND GERMAN SOLDIERS WHO ARE STILL MISSING OVER NINE YEARS AFTER THE WAR: A WEST BERLIN EXHIBITION OF PHOTOGRAPHS AND DATA. An exhibition designed to help clear up the fate of some 7000 German soldiers who are still reported as missing after the war was recently opened in West Berlin. Hundreds of Berliners, many of them relatives of the missing men, have examined the photographs.



FAREWELL TO ELLIS ISLAND: THE EMPTY U.S. IMMIGRATION SERVICE BUILDINGS WHICH HAVE BEEN CLOSED DOWN AFTER SIXTY-TWO YEARS' USE ON THE ISLAND IN THE MIDDLE OF NEW YORK HARBOUR. THE SERVICES ARE NOW BEING CENTRED IN NEW YORK CITY.



DURING THE WORST FLOODS FOR THIRTY-THREE YEARS: A VIEW OF ONE OF THE MANY FLOODED STREETS IN HULL ON NOVEMBER 12. THE WHOLE OF THE OLD TOWN WAS FLOODED.

On November 12 shops, offices and homes were flooded at Kingston-upon-Hull, when the River Hull overflowed its banks at many points. Hull has frequently suffered from floods but the recent ones were described as the worst known in the town since 1921. On November 13 Mr. Duncan Sandys, the Minister of Housing and Local Government, made a tour of the stricken areas. A National Appeal Fund for those who have suffered is being launched by the Lord Mayor of Hull.



AT A LONDON EXHIBITION OF COMICS GOOD AND BAD: SIR DAVID ECCLES, THE MINISTER OF EDUCATION.

On November 12 the Minister of Education, Sir David Eccles, visited the exhibition of "comics" available to children, which was open to the public from November 12 to 20 at the headquarters of the National Union of Teachers, Hamilton House, W.C.1. The problem of "horror" comics has been much discussed recently and this exhibition helped to enlist support "to remove this corrupting influence."



MADE OF FIBRE GLASS: A RACING EIGHT MADE FOR MAGDALEN COLLEGE, OXFORD, AND RECENTLY LAUNCHED ON THE ISIS.

Magdalen College, Oxford, recently took delivery of an eight built of fibre glass. The boat, which has aroused much interest, is conventional in design, and new only in the material of which it is constructed. It is claimed that it should have a longer life and require less maintenance than a wooden one.



AS LIGHT AS FIBRE GLASS CAN MAKE IT: A BICYCLE OF THE FUTURE SEEN AT THE TWENTY-NINTH CYCLE AND MOTOR-CYCLE SHOW AT EARLS COURT.

One of the bicycles which aroused great interest at the twenty-ninth Cycle and Motor-cycle Show was the one shown here, in which the frame and almost all the rest of the machine, save the wheels and saddle, is made of fibre glass. This material is claimed to be only one-fifth the weight of steel. The machine is not in production and was included in the Show as an example of futuristic design.



## A BRILLIANT LORD MAYOR'S DAY.



THE PREMIER SPEAKING AT THE BANQUET: (ON HIS RIGHT HAND) THE NEW LORD MAYOR; SIR NOËL BOWATER; M. MASSIGLI; LADY BOWATER; (ON HIS LEFT) THE LADY MAYORESS; THE ARCHBISHOP OF CANTERBURY; LADY CHURCHILL.



THE FLEET AIR ARM SALUTES THE NEW LORD MAYOR: AN IMPRESSIVE FLOAT WITH A LARGE MODEL OF THE AIRCRAFT-CARRIER H.M.S. TRIUMPH, AS SHE WILL BE WHEN FITTED WITH AN ANGLED DECK, PASSING THE MANSION HOUSE.



A CALYPSO FOR THE LORD MAYOR: ONE OF THE MOST POPULAR FLOATS OF THE COLONIES SECTION, WITH A GROUP OF THE RUSS HENDERSON TRINIDAD STEEL BAND.

Lord Mayor's Day, November 9, fell on a day of unusually brisk and sunny weather; and the procession which preceded the new Lord Mayor, Alderman Seymour Howard, on his way to the Law Courts and back to the City was full of gaiety, with its brilliant colours flattered by the sunlight. A large crowd watched the marching troops, with bands from all the Services, the lively floats and the Lord Mayor's huge gold and red coach, with its marching escort of the pikemen of the Honourable Artillery Company. In the evening the Lord Mayor's banquet was the first to be held in Guildhall since the great banqueting chamber had been re-roofed and refurbished. As Sir Winston Churchill said in his speech: "I must also congratulate you here on having got a new roof over your heads. It's good to come in here and look at this magnificent structure—for fifty years I have been here and I have never seen the like before."

## THE CYCLE AND MOTOR-CYCLE SHOW.

On November 13 the twenty-ninth Cycle and Motor-cycle Show was opened at Earls Court by Mr. J. A. Boyd-Carpenter, the Minister of Transport and Civil Aviation; and it was to remain open until November 20. The President of the British Cycle and Motor-cycle Manufacturers' and Traders' Union stated that the British cycle industry is the largest in the world and its exports represent about 70 per cent. of the world's export trade in these goods. The exhibition covered a wide range, children's tricycles upwards to ingenious three-wheel family cars. Motorised bicycles were shown in large numbers; and a feature was a new British-made motor-scooter (by the Dayton Cycle Company) as a competitor to the very popular foreign models which have been imported in such large numbers. This British scooter is claimed to have a somewhat higher performance than its Continental rivals and is well-designed and laid out.



AT THE TWENTY-NINTH CYCLE AND MOTOR-CYCLE SHOW AT EARLS COURT: A NEW "WATSONIAN" STREAMLINED SIDECAR, DEMONSTRATED ON AN ARIEL MOTOR-CYCLE



A THREE-WHEELER VAN: THE "RELIANT" 5-CWT. VAN, WITH PLASTIC BODY AND SIDES—A LIGHT DELIVERY VEHICLE PRICED AT £327 9S. 5D.



THE "GORDON" THREE-WHEELER CAR, WITH REVERSE GEAR AND THREE FORWARD SPEEDS, MADE BY VERNON INDUSTRIES. FITTED WITH A VILLIERS ENGINE AND CLAIMED AS CAPABLE OF DOING 76 M.P.G.



AMERICAN operations in the Mediterranean during the Second World War constitute a curious episode. At more than one stage American opinion, the military and naval even more than the political, became very dubious about the policy and disinclined to continue large-scale campaigning on the shores of the inland sea. It feared that American—and, indeed, British—strength would be sucked in to such an extent as to prejudice invasion of Europe through France. So it was with open eyes that the Americans allowed themselves to be dragged along by their British allies, to a great extent by the British Prime Minister. Intelligent Americans are generally objective in surveying the past and have been so in this case. On the whole, their view to-day seems to be that, while grave errors were made in the Mediterranean, the over-all policy was not, after all, very far astray. This certainly is the opinion of the naval historian, Admiral Morison, whose latest volume covers events for eighteen months, from January, 1943, to June, 1944.\*

If, however, the historian, after presenting the pros and cons, is prepared to approve the policy, he is insistent in his search for strategic error. He thinks that the plan for the invasion of Sicily was a bad one and that the bolder course of landing in the north-east corner in the first place should have been followed. He finds the senior air officers unco-operative and too anxious to fight private battles. He holds that air and naval forces should have done a great deal more than they did to interrupt the German and partial Italian withdrawal across the Strait of Messina, a withdrawal which was a brilliant success for the enemy. He denounces even more strongly the failure to interfere with the withdrawal from Corsica, in which a relatively wide stretch of water had to be traversed. He concludes—and most professional opinion will support him here at least—that, whereas the landing at Anzio would have been a first-rate move if the main force had been rolling forward, it was a bad and dangerous move when that force had been blocked. And he is inclined to think that the much-abused American corps commander there, General Lucas, may well have avoided a disaster by his caution.

I have a suspicion that his heart is rather in the Pacific than in the Mediterranean or Atlantic war, and yet I doubt whether he has written or will write a volume in the series more readable than this. The story is superbly told. But, with his temperament and skill, this is almost inevitable, because the background must appeal to all who are blessed with imagination. Here, in the field of tactics, whatever might be the case at the top level, is a series of two campaigns which was distinguished by splendid co-operation, not only between two nations, but also between the fighting forces of sea and land. The air forces did most valuable work for both, but by no means in such close touch with the other two as they were with each other. In many respects this comparative isolation of the air forces was justified and in some, more so than the naval historian brings out; but they also pursued the Jack-o'-lantern of "isolation of the battlefield," and failed to achieve it. Nor did their arrangements for tactical co-operation always work out well.



ANZIO FROM THE AIR, WITH THE ARTIFICIAL HARBOUR AT THE RIGHT. THE VILLA BORGHESE RISES ABOVE THE TREES. PART OF NETTUNO LIES IN THE RIGHT BACKGROUND AND THE ALBAN HILLS BEHIND.

"Life" photograph by Robert Capa.

Allied naval and land forces, on the other hand, were always hand-in-glove. In the Salerno operations the former did something never accomplished before, though it was to be repeated in the Pacific. They provided the principal supporting arm of the Army, above even its own artillery. Their support was invaluable in Sicily and at Anzio, but at Salerno it was all-important; without it the landing would in all probability have failed and the ensuing battle would assuredly have been lost. On this point German evidence is conclusive. Equally notable is the elasticity and initiative shown by their commanders when things were going wrong or unexpected situations had to be faced. Their willingness to answer every demand made upon them, however great the risk, is,

\* "History of United States Naval Operations in World War II. Volume IX. Sicily—Salerno—Anzio." By Samuel Eliot Morison. (Boston: Little, Brown and Co.; \$6. To be published in England shortly by the Oxford University Press at approximately 42s.)

## A WINDOW ON THE WORLD.

### THE U.S. NAVY IN THE MEDITERRANEAN.

By CYRIL FALLS,

Sometime Chichele Professor of the History of War, Oxford.

on the moral side, the finest feature of a magnificent episode. The Royal Navy played rather the bigger rôle because it was the stronger, the American Admiral Hewitt having no battleship or aircraft-carrier at his disposal, but the United States Navy may be proud of the record and exploits of its warships, from cruisers downward.

The Sicilian campaign was a success, a hard and costly victory. Yet it does not look as satisfactory in retrospect as it seemed at the time. From an early stage the Germans, and such Italians as remained to fight with them, had one aim only, to get out. And



AN INCIDENT OF THE LICATA LANDINGS IN SICILY: "S.S. ROBERT ROWAN ERUPTS, JULY 11."  
U.S. Coast Guard photograph.

"Between two and three dozen Ju-88s bombed the transport area at 15.40 and hit Liberty ship *Robert Rowan* of the first follow-up convoy. Fire-fighting efforts failed, her cargo of ammunition started to explode and the ship was abandoned without loss of a single life. She exploded in a single shattering detonation at 17.02 and burned for hours, resting on the bottom in shallow water."

Photographs reproduced from the book "History of United States Naval Operations in World War II. Volume IX. Sicily—Salerno—Anzio"; By Courtesy of the publishers, Little, Brown and Co., Boston.

they got out. However fierce the battle on the British front—it was rarely fierce on the American after the repulse of the armoured counterstroke—it represented for the Germans no more than a series of rear-guard actions. Though contemporary claims of damage done at Messina were high, the loss in boats was in fact small and that in human life trifling. Yet I am not sure the historian is right in his contention that much more could have been effected. The strait is very narrow and air forces are notoriously ineffective in interrupting ferry services, especially at night. It may be that Admiral Morison is unconsciously influenced here by his long spell of work on the Pacific, when he claims that the navies lacked enterprise here. It seems to me that he has a better case in his treatment of the evacuation of Corsica.

The stories which flew about, even at the time, that evacuation of the foothold at Salerno was seriously contemplated and even planned, in view of the strength of the German counter-attacks, is disposed of here. General Mark Clark had it in mind to withdraw the force from one half of the foothold—he thought it would probably be the southern half, but was prepared if need be to reverse the process—and land the troops in the other. The Admiral did not protest; General Sir Richard McCreery protested against it; General Sir Harold Alexander decided against it. "But neither General Clark nor Admiral Hewitt at any time contemplated a complete withdrawal from the beachhead." (By the way, what an abortion is this last word and what a pity it is that such a master of fine English should adopt it!) The Germans posed a pretty problem when they exploited their radio-controlled gliding bombs against the shipping, but fortunately it was solved quickly. But, when we reproach ourselves with errors, let us not forget what complete duffers they were. Who can doubt that Kesselring would have been able to throw us into the sea had not Rommel, in command in the north, sat on the reserve divisions and refused to let them go?

The British Prime Minister fought a strenuous fight for the Anzio landing, and it is doubtful whether, having regard to the position of the Fifth Army at the time, it would have been carried out but for his urging. I have said that I agree with the historian in thinking that the strategy was mistaken. The German reaction was vigorous and adroit. I remember

noting at the time, and I believe writing, that it was rather hard to put the blame, if blame there was, for lack of activity on the shoulders of General Lucas, because his superiors, Generals Alexander and Clark, were on the scene at a very early stage and could have given him any orders that seemed suitable in person. Here again the two navies did splendidly, and the losses of both were serious. Their contribution was not quite as great as at Salerno, but it was great, none the less. Admiral Morison's summing up, the last words of his book, runs:

"In comparison with Sicily and Salerno, the Anzio operation may suffer in popular esteem from the belief that it was fruitless; but Anzio beachhead should endure in our memories as a symbol of heroic tenacity. It was primarily an Army operation, in which the United States and British Navies performed an almost faultless landing, and then played the part of ferry and feeder. Naval gunfire, like air support, was important in defeating the enemy, but not vital as it had been at Gela and on the Salerno plain. The dogged valour of the American and British infantrymen and gunners, and the good tactics of their commanders, were responsible for VI. Corps' repelling formidable counter-attacks and eventually breaking out to Rome. This was their battle, this their victory; of which the United States Navy is proud to say, 'We helped you, and we, too, suffered, at Anzio beachhead.'"

Other interesting points dealt with by the historian are the "Major William Martin" episode, the muddle over the surrender of Italy, and the cancellation of the dropping of an airborne division at Rome. It may be recalled that the name Martin was given to the corpse, furnished with false papers, floated on to the Spanish coast from a submarine. Admiral Morison confirms the claims that the faked papers influenced Hitler and the High Command and caused a diversion of strength. He states, however, that the men on the spot were not deceived. Of the surrender he remarks that "still fearing a gigantic hoax, we made the same mistake as in North Africa, withholding full confidence from our new friends. Consequently, they were unable to help us as they wished." Of the projected air drop he concludes that it might have failed, as almost any such operation might with bad fortune, but that in fact the Germans were not ready and Kesselring was frightened of the prospect. He says that the Italian General Carboni grossly exaggerated German strength near Rome and minimised Italian. He thinks we should have gone ahead.

As regards the campaign as a whole the writer is in agreement with a number of his countrymen that the contribution of the Italian campaign to victory was far greater than its opponents believed then or just afterwards. The acquisition of airfields for the bombing of southern German industry was less valuable than had been hoped because of the formidable nature of the Alpine barrier and the bad weather that often surrounded it. Yet if Allied resources were "sucked in," so undoubtedly were those of Germany. Kesselring thought that victory in the west would have been more difficult to win unless the United States and Britain had committed their divisions in the Italian campaign. If the invasion of western France could have been mounted in 1943 the argument



AIR VIEW OF THE U.S. LANDING BEACHES, PAESTUM. TOWER AT RIGHT CENTRE; SALERNO AND SORRENTO PENINSULA IN BACKGROUND.

Photograph by Major J. C. Hatlem, U.S.A., early 1944.

against deep commitment in Italy would have been stronger. If we assume the contrary the argument for it was strong.

From the point of view of naval tactics, the manner in which floating batteries outpointed fixed batteries ashore was extraordinary. New devices had made obsolete firmly established theories. The ships were indeed in serious danger: from aircraft, submarines, and torpedo boats, but astonishingly little from the shore batteries. Several factors contributed to this radical change, but compensating fire-control equipment was the chief. Admiral Morison considers that the transformation had moved faster than some senior officers realised. He sums up: "I cannot recall that enemy coastal batteries in the Mediterranean registered a hit on any Allied naval vessel larger than an LST, or more than a mile from shore." It was, indeed, a revolutionary development in combined operations. I recommend the book to those who do not commonly read works in this class because it is so clear and spirited.



# THE INSURRECTION IN ALGERIA: FRENCH ACTION AGAINST TERRORISTS FROM TUNISIA.



WITH BOMBS AND RIFLES FOUND AFTER THE ARREST OF FELLAGHAS (TERRORISTS) FROM TUNISIA: AN ARAB IN ARRIS, ALGERIA.



IN THE AURÈS REGION OF ALGERIA, NEAR ARRIS, WHERE FELLAGHAS HAD TAKEN REFUGE FROM FRENCH TROOPS: PARACHUTISTS ENGAGED IN CLEANING-UP OPERATIONS.



BESIDE THE COFFINS OUTSIDE BATNA TOWN HALL: RELATIVES OF THE LATE CAID OF MCHOUNECH AND OF A FRENCHMAN, KILLED ON THE BISKRA-ARRIS BUS RAID.



ENGAGED ON THE OPERATION OF CLEARING FELLAGHAS (TERRORISTS) FROM THE FOUM TOUB REGION OF SOUTHERN ALGERIA: A FRENCH TANK IN ACTION.



AFTER HAVING BEEN TAKEN IN THE AURÈS MOUNTAINS BY SECURITY FORCES: A PARTY OF SUSPECTED FELLAGHAS ON THEIR WAY, UNDER ESCORT, TO POLICE TRUCKS.



HAND-MADE BOMBS USED BY THE FELLAGHAS; THEY ARE MADE OUT OF CANS CONTAINING PETROL AND GUNPOWDER.

Early this month the French authorities were called on to deal with an armed insurrection in Algeria on a large scale. It extended over an area in the Aurès mountains in the south of Constantine, about 100 miles west of the Tunisian border. The rebels, who were well organised, and equipped with modern weapons, destroyed bridges east of Batna and Biskra and put up road blocks. Fom Toub had to be evacuated and armoured columns sent to relieve Arris were invested; but strong measures were at once instituted and Fom Toub village was quickly cleared and Arris held. A week after the murder of the Caid of Mchounech (who, with a French schoolmaster, was killed in a raid on the Biskra-Arris bus) a new

Caid was invested. The ceremony, which was held with a strong guard of Spahis to insure safety, took place in an oasis in the Aurès mountain district. A second phase of cleaning-up operations began on November 9, when parachutists from four points inside the Aurès range started a search of forests and crags, and Spahis and Chasseurs d'Afrique also took part. A guard of armoured forces has been stationed along the southern sector of the Algerian-Tunisian border to prevent infiltration of guerillas from Tunisia. On November 14 it was announced that in the course of an engagement in Southern Algeria four terrorists were killed and two French soldiers lost their lives.



# PERSONALITIES AND EVENTS OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**WINNER OF TWO EVENTS AT THE PARIS INTERNATIONAL HORSE SHOW: MISS PAT SMYTHE.**

Miss Pat Smythe had a double success at the Paris Horse Show on November 13 for, having already won the Prix des Champs Elysées on *Tosca*, she took the Grand Prix de Paris riding *Prince Hal*, astride whom she is seen above.



**HONOURED BY THE ROYAL SOCIETY: SIR JOHN COCKCROFT.**

The Royal Society has awarded one of its two royal medals for the current year to Sir John Cockcroft, F.R.S., for his distinguished work on nuclear and atomic physics. Sir John has been Director of the Atomic Energy Research Establishment at Harwell since 1946, and was awarded the Nobel Prize for physics in 1951.



**DIED ON NOVEMBER 10: CARDINAL GIUSEPPE BRUNO.**

His Eminence Cardinal Giuseppe Bruno, Prefect of the Supreme Tribunal of the Apostolic Signatura, was seventy-nine. Ordained in Rome in 1898 he was appointed to the staff of the "Acta Apostolicae Sedis," the Vatican's official gazette. He was created a Cardinal in 1946, becoming Prefect of the Sacred Congregation of the Council in 1949.



**PRESENTING THE BRITANNIA SHIELD TO THE LEADER OF THE FRENCH TEAM: THE DUKE OF EDINBURGH (RIGHT).**

The Britannia Shield contest was won this year by France, who scored the largest aggregate of points in the four sports concerned—boxing, swimming, fencing and shooting. The Shield was presented to the French team at Wembley Stadium on November 10.



**SIGNING A CHEQUE FOR £50,000 IN AID OF THE BLIND: LORD NUFFIELD.**

To help the Royal National Institute for the Blind and St. Dunstan's to bring their Talking Book for the Blind system up to date, Lord Nuffield recently presented a cheque for £50,000 to Sir Ian Fraser (right), Chairman of the Talking Book Committee, and Mr. G. Robinson, Chairman of the R.N.I.B.



**RECEIVING A GIFT FROM THE SPARTAK FOOTBALL TEAM: THE LORD MAYOR OF LONDON (LEFT).**

Mr. Kuzin, the President of the Spartak football team from Moscow, presented the Lord Mayor of London, Alderman Seymour Howard, with a lacquered casket when the team took tea with the Lady Mayoress at the Mansion House on November 11. Before presenting the casket Mr. Kuzin paid tribute to British football.



**RECEIVING THE MOUNTED PLOUGH CUP FROM MRS. ACLAND-HOOD: MISS JEAN BURNS (LEFT).**

Miss Burns, from the Isle of Man, won the mounted plough section in the whole work championship during the fourth annual competition of the British Ploughing Association, held at Heywood Farm, Nynhead, near Taunton, on November 10-11.



**(Left.)  
DIED ON NOVEMBER 13:  
M. JACQUES FATH, THE PARIS  
DRESS-DESIGNER.**

M. Fath, who was forty-two, was by 1945 one of the greatest names in fashion design. He opened a dress shop in Paris in 1936 and in 1937 showed his first collection. His models were shown not only for business ends but sometimes for charity benefits. Last September a Fath collection was shown in London in aid of child polio victims. His business will be carried on by his widow.

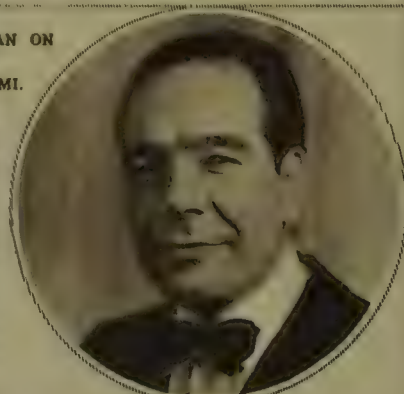


**REAPPOINTED FOR ANOTHER YEAR:  
MR. MALCOLM MACDONALD.**

Mr. Malcolm MacDonald's term of office as Commissioner-General in South-East Asia has been extended for a further year. Mr. MacDonald, who is fifty-three, became Governor-General of Malaya in 1946, and has been Commissioner-General in South-East Asia since 1948. He arrived in Australia on November 14 to confer with Mr. Menzies, the Prime Minister.

**(Right.)  
EXECUTED IN TEHRAN ON  
NOVEMBER 10:  
DR. HUSSEIN FATEMI.**

The appeals of Dr. Fatehi, Foreign Minister of Persia under Dr. Musaddiq, against the sentence of death by a military court on October 10 for acts against the Shah was dismissed. He played a leading part in the nationalisation of the Abadan Oil; and fled on Dr. Musaddiq's fall in 1953; but was captured last March. Documents found were said to have shown his connection with the Tudeh Party.



**PRESENTING HIS LETTERS OF CREDENCE TO GENERAL FRANCO: SIR IVO MALLET (RIGHT), THE NEW AMBASSADOR TO SPAIN.**

Sir Ivo Mallet, the new Ambassador to Spain, presented his letters of credence to General Franco at the Salon del Palacio de Oriente, Madrid, on November 11. Several thousand people gathered outside the Palace to watch his arrival in the Royal State coach drawn by six plumed horses.



**THE GOVERNOR-GENERAL OF THE SUDAN (LEFT) WITH THE SUDANESE PRIME MINISTER, SAYED ISMAIL EL-AZHARI.**

Sir Robert Howe, the Governor-General of the Sudan, attended a reception at Sudan House on November 11 to meet the Prime Minister of the Sudan and other members of the Sudanese Government, who have been in this country for a four-day official visit. On November 9 Mr. Azhari was received by the Queen.





**"WHAT WE ARE TRYING TO CREATE IS A CONDITION WHICH WILL MAKE WAR IMPOSSIBLE...": GENERAL OF THE U.S. ARMY  
ALFRED MAXIMILIAN GRUENTHER, SUPREME ALLIED COMMANDER IN EUROPE.**

In our issue of October 30 we gave a striking portrait of Field Marshal Lord Montgomery, Deputy Supreme Commander in Europe; and on November 6 published an equally fine study of Admiral Lord Mountbatten, now C.-in-C., Mediterranean, who has been appointed First Sea Lord. Here we give an arresting photograph of a third great leader, General Alfred Maximilian Gruenther, Supreme Allied Commander in Europe since 1953. His references to Western European defence at the recent Mansion House lunch, organised in his honour by the Air League of the British Empire, were of exceptional interest. He said: "... what we are trying to create is a condition which will make war impossible, and we feel that ours is a mission of preserving the peace." He also said that

he believed that the real safeguard against a country engaging in a private war was the existing system of command in Europe under N.A.T.O. General Gruenther, who was born in Nebraska in 1899, graduated from West Point just a few days before the 1918 Armistice. He became Instructor and Assistant Professor at West Point in 1927. During World War II. he held many Staff appointments; and was Chief of Staff, S.H.A.P.E., 1951-53; and before that, Deputy Chief of Staff for Plans and Operations, Army General Staff. He has a fine mathematical brain, an astonishing power for assimilating detail, a remarkable memory and unflagging capacity for work. In our photograph he is shown holding a paper-knife in the form of a sword.

*An exclusive portrait by Karsh of Ottawa.*



## THE WORLD OF SCIENCE.

### PORTUGUESE MAN-OF-WAR IN THE CHANNEL.

By MAURICE BURTON, D.Sc.

WHEN a Portuguese man-of-war penetrates to the eastern end of the English Channel it is quite an event. In most years such incursions are limited to the western approaches, with the occasional wanderer reaching the coasts of Cornwall and Devon, or passing up to the Bristol Channel. This October they have invaded the Channel in force, the one farthest east has been reported from Hastings. According to Dr. W. J. Rees, writing in *The Times* of October 22, they have been reported from various points along the south coast; and his explanation is that their unusual penetration is due to persistent south-west winds, for the animal is essentially a warm-water species. The Portuguese man-of-war, or, to give its scientific name, *Physalia*, is an oceanic floating colony of polyps. The most conspicuous part of the colony is the bladder or float (also known as the pneumatophore), and it is after this that the scientific name is given, derived from the Greek for a bladder and better known to most of us through the plant *Physalis*, with its bladder-like fruits.

Although the bladder is the most conspicuous part, this is merely because it floats on the surface of the water. It is only 4 to 5 ins. in length, bluntly pointed at each end and bearing a narrow crest on its upper surface running from one end to the other. The general colour of the bladder is a beautiful blue, but the ends and the crest may be iridescent with pink, violet or purple. Hanging from it and wholly submerged is a bunch of polyps of different kinds. The most prominent of these are the long fishing tentacles or dactylozooids, several feet long—it has been said they may be as much as 40 ft. long. These are slowly moving most of the time, elongating and shortening with something of a writhing movement. When they make contact with their prey, batteries of poisoned darts, the stinging cells or nematocysts, are ejected to paralyse and hold the victim. After this the fishing tentacles contract, bringing the prey up to the feeding polyps (or gastrozooids), each tubular with a sucker-like mouth, the lips of which spread over the victim to form a kind of digestive sac.

The remaining polyps are reproductive grape-like clusters hanging between the feeding polyps and fishing tentacles. The four kinds of polyps, for the bladder is regarded as a modified polyp also, form a colony acting as an individual; the whole being derived from a single fertilised ovum. Out of this strange assortment of remarkable polyps the most singular is the bladder, for it is filled with air, a mixture of nitrogen and oxygen. It could hardly be otherwise, for to be effective as a float its contents must have much the same composition as the surrounding medium. Even so, it is singular to find air in an almost wholly aquatic organism, the gases being generated presumably by the organism itself.

stranded on the coasts of Devon and Cornwall and of South Wales." Wilson also records that many who picked up the bladders were badly stung by the trailing tentacles and, as he says, "can bear witness to the painful and lasting nature of the wounds inflicted by them." Miss Yvonne Gyselman, a biology student, who brought me a bladder, picked up near Land's End this year, was more fortunate. Her specimen was well dead, although the bladder was firm and distended, so that she wondered at first if it were some plastic artefact.



EATING A FISH WHICH IT HAS CAUGHT: THE PORTUGUESE MAN-OF-WAR FEEDING. FROM THE BLADDER-LIKE FLOAT ON THE SURFACE HANG THE COLONY OF POLYPS COMPRISING THE LONG FISHING TENTACLES, THE FEEDING POLYPS, NOW FASTENED ON THE PREY, AND, THOUGH NOT OBVIOUS IN THIS PHOTOGRAPH, THE REPRODUCTIVE POLYPS. THE FLOAT IS HERE HEELED OVER ON ITS SIDE WITH THE CREST TOWARDS THE CAMERA.

Photograph by Douglas P. Wilson.

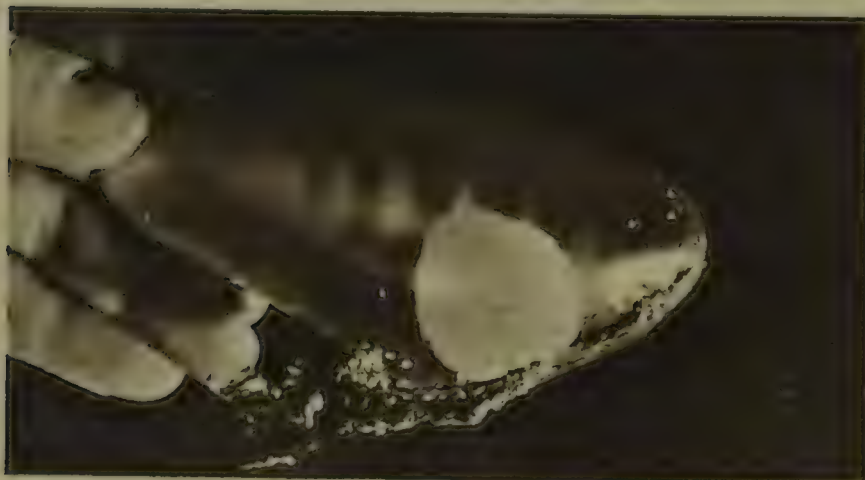
The fact that the bladder retained its shape so well was a surprise to me. I have done a good deal of shore-collecting and beachcombing over our south and south-west coasts for the past thirty years but have not seen a specimen of *Physalia*, alive or in its "plastic" form. The situation must obviously be different on shores washed by tropical and

have caused fainting and probably death of swimmers (by drowning, if not by stinging)." And they recall that "Dr. Bennett himself described how the irritative power of the tentacles remained for some weeks after the death of the animal." So a fish that collides with the tentacles would clearly have little chance.

I have often wondered why the name Portuguese should be used. Man-of-war is understandable. The animal is ship-like, with a sail-like crest, and does recall the battleships of the sixteenth and seventeenth centuries. Furthermore, as the wind changes, all change direction as if moving in formation. But the universal use of the qualifying word in all English language books suggested a strong reason for the usage. It was necessary to go back to what must be the original account in our language, that of Sloane, in his "Travels to Jamaica" (1707, volume I, pp. 7-8). In this it is implied that a likeness was seen to the Portuguese caravel, a vessel of 100 to 150 tons, with broad bow and high, narrow poop. It is worth giving Sloane's account *in extenso*.

"On Tuesday 11. When we were in about forty-six Degrees of Northern Latitude I first saw what the seamen call a Caravel or Portuguese Man of War, which seems to be a Zoophytum, or of a middle nature between a Plant and an Animal; it is of that kind of the soft fishes called *Urtica* from their Stinging quality, and to me seems different from any describ'd by any natural Historian. . . . It is taken notice of *Stevens apud Hakluyt*, p. 99 where it is called a Ship of Guinea, and by *de Lery*, p. 399 under the name of *Immundities Rouges*. *Martens* calls it the other sort of Sea-Nettle in the Spanish Seas that weighs several pounds, of a blue, purple, yellowish, and white colour, that burn more violently than those of the North-Sea, they do suck themselves so close to the Skin that they did raise Blisters, and cause sometimes St. Antony's Fire. He says further that one sort of this is called Sea-Spider and is the food of Whales, which may, by the way, explain a passage of *Peyrere* in his *Anonymous Book*, called *Relation de Groenland*, where the Author tells us, that Whales feed on *Aranees du Mer*: *Ligon* calls it *Carvile*, and observed it five hundred leagues from land, and they are named *Grandes Urtica* by *de Laet* who takes notice of them in *Brasil*.

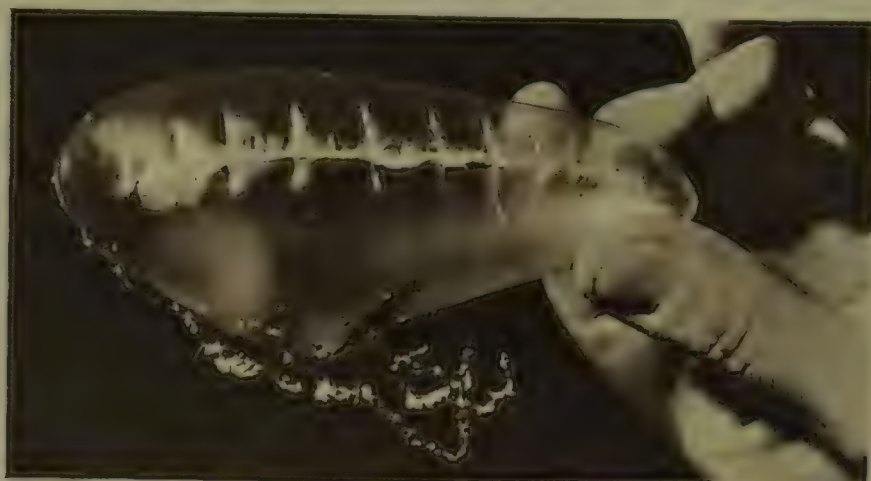
"This floated on the Surface of the Water, and consisted of two parts, the one was an oblong Cylindrical Bladder not so big as a Turkey-Egg, it was as it were blown up, and full of Wind, almost like the Swim of a Fish, widest at bottom, and grew straighter or narrower to its top, where round about was a corrugated or curled ledge or band, something like a Cocks-Comb, Convex on one side, and Concave on the other, which Seamen said was for its more convenient sailing; all this part of it was of a purple and bluish colour and Pellucid: the other part was a great number of blackish and Red Fibres, strings or *Cirrh*i; they were long and White, here and there Purple, having several Knots like Nits on it, taking their Original from the bottom of this Bladder, which if stretched were several



A DRIED FLOAT OF THE PORTUGUESE MAN-OF-WAR PICKED UP ON THE SHORE NEAR LAND'S END, ONE OF THE MANY EVIDENCES OF THE UNUSUAL INVASION OF THESE MARINE ANIMALS INTO THE CHANNEL THIS AUTUMN. THE WHITE CIRCULAR PATCH IS A POST-MORTEM EFFECT.

*Physalia* feeds mainly on fish. This was shown by Bennett, the Australian doctor and naturalist, as long ago as 1860, but his discovery was overlooked for a long time. This method of feeding was, however, strikingly illustrated by photographs taken by Douglas P. Wilson in 1945 and published in his book "They Live in the Sea" (Collins). In that year "large numbers sailed up the Bristol Channel and were

subtropical seas. In their magnificent and informative book published last year, "Australian Seashores" (Angus and Robertson), Dakin, Bennett and Pope show a photograph of bladders littering the drift-line on the sandy shores of Australia. They also point out that bluebottles, as they are there called, are a common nuisance, and that "in some parts of the world large specimens of Portuguese man-o'-war



FROM THE OTHER SIDE: THE FLOAT OF A PORTUGUESE MAN-OF-WAR. THE DRIED REMAINS OF FISHING TENTACLES CAN BE SEEN, AND THE CREST IN DRYING HAS ALMOST DISAPPEARED, LEAVING WHAT APPEARS LIKE A LINE OF SEWING.

Photographs by C. A. Horton.

feet long, but if curled up were very short, stinging much worse than Nettles, whence it is by some reckoned Poisonous. They are very often to be met with at Sea, and Seamen do affirm that they have great skill in sailing, managing their Bladder or Sail with judgment, as may be most for their purpose, according to their different Winds and Courses; allowing them more Reason, than I, at present, am willing to of Life, there appearing to me no other parts than the bladder and *cirrh*i above-mentioned."





FEEDING SARGOS AND TURTLES BY HAND IN CALIFORNIA'S HUGE NEW AQUARIUM NEAR HOLLYWOOD: A DIVER IN FULL VIEW OF THE SPECTATORS, WHO WATCH THROUGH LARGE PLATE-GLASS WINDOWS.

"Marineland of the Pacific," the largest aquarium in the world, which cost 3,500,000 dollars (about £1,170,000) to build, is situated on the Portuguese Bend of the Palos Verdes Peninsula near Hollywood. As can be seen from the photographs we reproduce overleaf, the aquarium consists of two huge tanks each filled with about 500,000 gallons of water drawn from the near-by Pacific. The thousands of people who visit the aquarium daily can sit in comfort and watch

the playful antics of dolphins at feeding-time on the surface; or view the behaviour of the many varieties of fish and mammals through the 358 plate-glass windows in the tanks. The sargos, or grunts (*Anisotremus davidsoni*), and turtles shown in the picture above are being fed by a diver from a plastic basket with pieces of squid. The fish are fed six times a day, thereby restraining the appetites of the predatory species and prolonging the lives of the smaller fish who live with them.

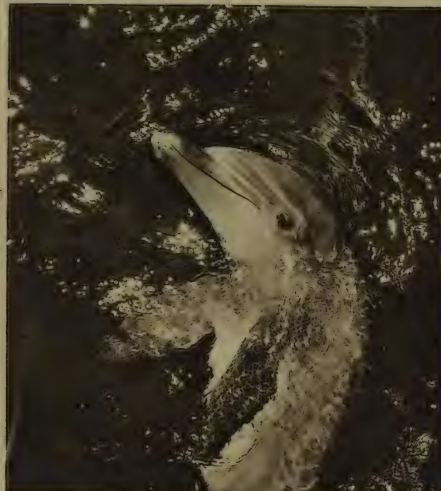




RESEMBLING AN ANCIENT GREEK THEATRE: "MARINELAND OF THE PACIFIC," NEAR HOLLYWOOD, WHICH HAS THE TWO LARGEST FISH-VIEWING TANKS IN THE WORLD.



DEALING WITH A SLIPPERY CUSTOMER: A DOLPHIN (*LAGEORHYNCHUS ORLEQUIDENS*) BEING TRANSFERRED FROM THE QUARANTINE TANKS INTO THE HUGE CIRCULAR AQUARIUM.



WAITING FOR HIS DINNER TO BE THROWN TO HIM: ONE OF THE BOTTLENOSED DOLPHINS (*FAIRUS OCELLI*) WHICH CONSTANTLY AMUSE THE MANY SPECTATORS.



STILL SCHOOLBOYS! TWO DOLPHINS OBEDIENTLY AND PATIENTLY AWAIT A CHOICE MORSEL OF SQUID IN THEIR HOME ON THE PALOS VERDES PENINSULA, NEAR HOLLYWOOD.



RECEIVED WITH THANKS! A BOTTLENOSED DOLPHIN BEING FED BY ONE OF THE DIVERS WHO GO UNDERWATER SIX TIMES DAILY CARRYING FOOD IN PLASTIC BASKETS.

**THE WORLD'S LARGEST AQUARIUM WHERE MORE THAN FIVE THOUSAND VARIETIES OF FISH AND** dolphins, nearly a hundred sharks, Moray eels, barracuda, tuna, Eagle rays, giant sea turtles and hundreds of smaller species can be seen at feeding-time, either from the surface whilst the spectator is sitting in a huge auditorium resembling a Greek theatre, or through glass windows as divers descend carrying food in plastic baskets. Perhaps the most popular performers are the varieties of



ANOTHER DOLPHIN AT FEEDING-TIME DOWN BELOW. THE AQUARIUM IS DECORATED WITH ROCK LEDGES AND REEFS TO PROTECT THE SMALLER FISH FROM THEIR VORACIOUS COLLEAGUES. **MAMMALS LIVE IN FULL VIEW OF THE SPECTATOR: "MARINELAND OF THE PACIFIC," NEAR HOLLYWOOD.**

dolphins commonly called porpoises, who live in a circular tank, 80 ft. in diameter. These mammals are quick to realise they have an audience, and willingly jump to grab their food. An oval tank, 100 ft. by 50 ft., has a constant flow of 500,000 gallons of heated sea-water where, in the constant temperature, the barracuda, members of the tuna family, and many sub-tropical species, can feel at home. To add

further comfort to the residents of the aquarium the water for the tanks is drawn from the nearby Pacific at the rate of 2000 gallons per minute and passed through filters in order to remove the algae, so creating clearer vision. Finally, the aquarium affords scientists throughout the world a rare opportunity of studying the habits of the fish and mammals at first hand.



## GUESTS AT MR. SOMERSET MAUGHAM'S PARTY.

"TEN NOVELS AND THEIR AUTHORS"; By W. SOMERSET MAUGHAM.\*

An Appreciation by SIR JOHN SQUIRE.

MR. SOMERSET MAUGHAM began his varied and copious writing career with a novel which at once attracted attention. But for many years after that he was regarded exclusively as a playwright: before he was forty, if my memory is accurate, he had five plays running in London at the same time. While still writing plays he returned to the novel and revealed himself as a very effective writer of short stories. Then came "Sheppey," a remarkable play, which opened with an extraordinarily amusing scene and then rose to something nearer poetic tragedy than he had ever attempted. It didn't succeed. The art critics of the day tended to be angry if an artist who had always painted sheep in snow suddenly stepped out of his rut and painted cows in sunshine; the dramatic critics, similarly, were made uncomfortable by Mr. Maugham daring to exhibit himself in an unaccustomed mood. He said he would write no more plays: and, so far as I know, he has fulfilled his threat.

He has, however, by no means sulked in his tent. With unflagging industry and unabated interest in life and literature, he has continued writing fiction and widened his field with criticism and autobiography.

Now, as a vigorous octogenarian (not, as we know, the only one of that kind in England!), he has written a substantial book about the art of fiction which he has practised so long. That, however, should be qualified. My phrase might be taken to suggest a technical treatise, like Mr. Percy Lubbock's acute "The Craft of Fiction." The book is not that: it has more suitably been entitled "Ten Novels and Their Authors." Of technical discussion there is plenty, much of it penetrating: but the studies of the lives of the ten authors dominate the chapters.

The book, like much else in life, had a fortuitous beginning. An American journal asked Mr. Maugham to say which he considered the ten best novels in the world. He "did so and thought no more about it." But a suggestion from a publisher followed: that he should write introductions to these ten books, and

here is the result. His authors are Fielding, Jane Austen, Stendhal, Balzac, Dickens, Flaubert, Herman Melville, Emily Brontë, Dostoevsky and Tolstoy. He anticipates indignant questions such as "Why haven't you included So-and-So?" by saying: "Of course my list was arbitrary. I could have made one of ten other novels, just as good in their different ways as those I chose, and give just as sound reasons for selecting them. If a hundred persons, well read and of adequate culture, were asked to produce such a list, in all probability at least two or three hundred novels would be mentioned." Not two or three hundred authors, necessarily. But a Frenchman might exclaim, seeing the list, "Where are Hugo and Dumas?" an Italian "Where is Manzoni?" a Russian "Where is Turgenev?" a Scotsman "Where is Sir Walter?" and an Englishman "Where is Thackeray?" "Vanity Fair," to many people, is one of the great novels of the world, and its author a consummate craftsman and commentator. A chapter on him by Mr. Maugham would have been interesting; and I hope he wouldn't have detected in him any of those sad complexes which he, with his

tendency to concentrate on the physical and the morbid aspects of sex, thinks he has traced in the authors of "Moby Dick" and "Wuthering Heights." Let us, however, take his selection as he has made it: after all, there never was an anthology published but some people complained about omissions, and some about inclusions.

There is a wise and lucid—it is one of Mr. Maugham's signal merits that, whether one agrees with him or not, he always makes his meaning clear in simple language—introduction about the nature of the novel. He quotes the late H. G. Wells as saying that the novel of the future "is to be the social mediator, the vehicle of understanding, the instrument of self-examination, the parade of morals and the exchange of manners, the factory of customs, the criticism of laws and institutions and of social dogmas and ideals." Bernard Shaw took the same view of the Drama: though he at least, if he found public opinion coming over to his side, at once switched over to the other side. Henry James, who had enjoyed Wells's romances about Time, Mars and the Moon, rebuked him for becoming a propagandist: Wells replied that

And Emily Brontë's story is very remote from Fielding's. But neither of those attempted to promote better sanitation or Penny Postage. They merely reminded us all of what was in us all, and heightened our awareness of the brief life through which we pass.

It is difficult, since the book deals with ten different people, and ten different outstanding works, to review this volume. The people are so various. Imagine Jane Austen meeting Count Tolstoy; she would probably have given Wellington's

MR. SOMERSET MAUGHAM, THE AUTHOR OF THE BOOK WHICH IS REVIEWED ON THIS PAGE.

Mr. Somerset Maugham, the Grand Old Man of English Letters, who will be eighty-one next January, has been consistently a best-seller. He first began to write towards the end of the last century, and he is the author of a large number of plays and novels which are read and discussed throughout the world.

Portrait study by Karsh of Ottawa.



### ON THE EVE OF ITS QUATERCENTENARY: GRESHAM'S SCHOOL.



DOMINATING THE MAIN STREET OF THE LITTLE MARKET TOWN OF HOLT: THE OLD SCHOOL HOUSE, WHICH STANDS ON THE SITE OF SIR JOHN GRESHAM'S MANOR HOUSE, WHICH HE GAVE TO START THE SCHOOL NEARLY 400 YEARS AGO.

One of England's well-known public schools, Gresham's, at Holt, in Norfolk, celebrates the quatercentenary of its foundation next year. On this, and on following pages, we reproduce drawings by our artist, Bryan de Grineau, showing some of the buildings and aspects of life at the school. In the year 1555 Sir John Gresham, uncle of the founder of the London Stock Exchange, converted the Manor House at Holt, which had belonged to the Gresham family for many years, into a school. The manors and the lands with which Sir John endowed the school came in 1556 under the control of "The Wardens and Commonalty of the Mystery of Fishmongers of London." In the same year Sir John Gresham died of a "malignant fever," but the Governors discharged their duties faithfully and deputations from the Fishmongers' Company regularly visited the school—even at their personal danger, for travelling between London and Norfolk was fraught with the risk of highway robbery. For many years the school had a close connection with Caius College, Cambridge, and between 1567 and 1799, ninety-four boys went to that college from the school, over half of them becoming Scholars.

Specially drawn for "The Illustrated London News" by BRYAN DE GRINEAU.

he wasn't an artist but a journalist. What could be more ephemeral than a journalist, or a diurnalist, the writer of a day? And what worse vehicle for propagandist journalism than a novel, in which two sides of a question would cripple the story and references as to sources cannot be given? Were there anything to be said in favour of slavery, you certainly wouldn't find it in "Uncle Tom's Cabin." The "novel with a purpose" is a mongrel; it is bound to be lop-sided. Dickens, as a campaigner, won his crusade against the ghastly exploiting private schools in Yorkshire; but the relevant part of "Nicholas Nickleby"—the schools being long extinct—remains alive, not because of Dickens's passion for reform, but because of the humour and pathos which he would have drawn out of any scene he contemplated.

"I think it," says Mr. Maugham, "an abuse to use the novel as a pulpit or a platform, and I believe readers are misguided when they suppose they can thus easily acquire knowledge." So he comes back to entertaining story-telling (and the stories may be tragic) as the novelist's function: not preaching, or propaganda, or anything of the kind. Kipling said:

There are nine and ninety ways  
Of expressing tribal lays  
And every single way of them is right.

life was to write: no monk in his cell more resolutely sacrificed the pleasures of the world to the love of God than Flaubert sacrificed the fullness and variety of life to his ambition to create a work of art. He was at once a romantic and a realist."

That point was made long ago, in a book by that sensitive and sensible critic, Emile Faguet. He understood that painstaking craftsman and complicated man, "inside out" as the phrase goes. But he didn't think that Flaubert's squalid and ineffective amours with other men's wives or casual women were relevant to a criticism of the books over which he sweated blood—at least, trusting to a memory of forty years, I don't think he did.

But what am I doing? Carping? Certainly not! This is a full, fertilising book; a challenging, rectifying book; a book which might disperse a great deal of nonsense; a book to clear the air. I say all this as one who by no means shares all Mr. Maugham's tastes, admirations or opinions. But it is refreshing to encounter a man who takes great trouble to examine what he sees, and his responses to what he sees, and to state the result with the utmost possible accuracy.

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 914 of this issue.

\* "Ten Novels and Their Authors." By W. Somerset Maugham. (Heinemann; 21s.)





MORNING PRAYERS IN BIG SCHOOL : A SCENE AT GRESHAM'S SCHOOL, HOLT, WHICH CELEBRATES THE QUATERCENTENARY OF ITS FOUNDATION NEXT YEAR. THE MAIN SCHOOL BUILDINGS ALL DATE FROM THE PRESENT CENTURY.

On pages 898-9 there is a brief description of the foundation of Gresham's School at Holt, in Norfolk, by Sir John Gresham, one-time Lord Mayor of London. The original Manor House, which was converted into a school in 1555, was pulled down and replaced by new buildings during a wave of restoration and revival over a hundred years later. A large school-room, now a dining-hall, was added in 1858. In 1900 a new chapter in the history of the ancient foundation was opened when new buildings were begun some little way out of the town on the Cromer road.

In 1903 these new buildings were opened and the school steadily expanded, adding first one boarding house and then another. The Old School House, rebuilt and converted in 1936 into a fine modern boarding house for sixty boys, still dominates the main street of the little market town of Holt, as it has done for so long. On this page morning prayers can be seen in progress in Big School, which is part of the main school buildings, outside the town. Lectures and recitals are also held in Big School, round the walls of which are portraits of the founder and headmasters.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY BRYAN DE GRINEAU.





IN ONE OF THE MOST BEAUTIFUL AND HEALTHY PARTS OF ENGLAND: GRESHAM'S, HOLT, SHOWING THE MAIN SCHOOL BUILDINGS, WITH BIG SCHOOL (CENTRE) AND HOWSON'S, THE HEADMASTER'S HOUSE (LEFT). THE GROUNDS OF 150 ACRES ARE ABOUT 4 MILES FROM THE SEA AND THE SCHOOL IS EXCEPTIONALLY WELL PROVIDED WITH PLAYING FIELDS WHICH ARE SHELTERED ON NORTH AND EAST BY WOODS.

For three-and-a-half centuries Gresham's was a small grammar school of forty boys, for whom the founder, Sir John Gresham, provided, but at the end of the last century the growing value of the school's London estate greatly increased the endowment, and it was possible to build the new school on its present site just outside Holt. This great milestone in the history of the school coincided with the appointment in 1900 of George William Saul Howson to the headmastership. He had been at Uppingham, teaching chemistry under Edward Thring, and he brought with him much of the fire and courage of that great man. He came to a school where there were forty-four boys, and, when he died in 1919, there were 236, gathered

from all over the country. He began his work in the Old School House, and in 1903 the new buildings were opened. The foundation-stone of the School Chapel was laid in 1912, and the Chapel completed in World War I. Mr. Howson died in 1919 and was succeeded by James Ronald Eccles, under whose headmastership the school continued to grow in numbers and reputation. When he retired in 1935 he was succeeded by Philip Stanforth Newell, an assistant master at Repton, who all too soon had to face the problems arising from World War II. From June 1940 to December 1944 the school was exiled to Newquay, where it occupied two hotels, but managed, despite all difficulties, to maintain its prestige and reputation for

sound scholarship. In 1944 Mr. Newell resigned to take up an Admiralty appointment, and in September that year was succeeded by the present Headmaster, Mr. Martin John Olivier, Director of Modern Languages and a Housemaster at Rossall, who brought the school back to Holt in 1946. The present number of boys at the school is 350, including a Junior House of 90 boys. The school has the usual full curriculum and a feature of the work is the provision of a number of "Study Periods." In these a boy does work for his tutor in his own study instead of in a classroom under supervision. This method of training boys to work by themselves has proved most valuable. The school is particularly fortunate in possessing an

outstanding library. This was built in 1931 as a memorial to the first headmaster of the new school, Mr. G. W. S. Howson. It is up to date not only in its stock of books and periodicals, but also in its methods of indexing, and the boys have access to it at all times for study and reference. It includes a fine Classical Library which was given to the school in 1729. The organisation of the school allows some free time on Saturdays and Sundays; and, in addition, most boys also have an occasional "free afternoon." Many Old Greshamians have distinguished themselves in varied fields, and the list includes such well-known names as W. H. Auden, Benjamin Britten, John Pudney and Lord Reith.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY BRYAN DE GRINVALD.





IN THE BEAUTIFUL OPEN-AIR THEATRE IN THE SCHOOL WOOD: BOYS TAKING PART IN A REHEARSAL OF "HAMLET." FOR MANY YEARS SHAKESPEARE'S PLAYS HAVE BEEN PERFORMED ANNUALLY IN THIS LOVELY SETTING. THE SEMICIRCULAR AUDITORIUM HOLDS MORE THAN 1000 SPECTATORS AND WAS ENTIRELY BUILT BY THE BOYS.



IN THE WORKSHOPS, WHICH ARE FULLY EQUIPPED WITH ELECTRICAL POWER AND MACHINERY: BOYS ACQUIRING SKILL IN WOODWORK AND METAL-WORK. TIME IN THE WORKSHOPS IS INCLUDED IN THE CURRICULUM, BUT MANY BOYS ALSO SPEND THEIR SPARE TIME PROFITABLY THERE.

#### IN THE OPEN-AIR THEATRE; AND IN THE WORKSHOPS: ASPECTS OF SCHOOL LIFE AT GRESHAM'S, HOLT.

One of England's public schools with an ancient foundation is Gresham's, at Holt, which celebrates its quatercentenary next year. Gresham's may be said to be fortunate in combining the best of two worlds, for in the last half-century it has developed from a grammar school to a public school of over 300 boys, and thus, while its buildings, equipment and methods are modern, it has the traditions of centuries behind it. The school has many societies, which cover a wide range of activities and interests, and the boys are given considerable freedom and encouragement

to explore the beautiful Norfolk countryside, which is particularly rich in historical and archaeological interest. For those who are interested in ornithology the proximity of bird sanctuaries is a never-ending pleasure. Music and the arts are actively encouraged in the school; and a high standard of craftsmanship in woodwork and metal-work is demanded and attained in the well-equipped workshops. Among the games played are Rugby football in the Winter Term, hockey in the Lent Term, and cricket in the Summer Term. There is an open-air swimming-pool,

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY BRYAN DE GRINEAU.



# THE WORLD OF THE THEATRE.

## MATTERS MATRIMONIAL.

By J. C. TREWIN.

THE theme, as it is so often in the theatre, is marriage. Will She get Him? When She is the woman Ruth Gordon plays at the Haymarket, red-headed, single-minded, agile, talkative, a blend of squirrel, budgerigar, kitten, and brook, you know she will get anyone She wants. And her victim, who is a solid oak-tree of a fellow planted by Sam Levene, should have known it from the first. Of course, if he had, there would have been no play. I am inclined now to think—as I hardly thought at Edinburgh three months ago—that this would have been a pity.

The play is Thornton Wilder's "The Matchmaker," one of those informative pieces, rare to-day, in which the author reveals at once the occupations and relationships of all present. It is a relief after the usual sealed-lips programme that condescends to inform us of the presence of (say) Sandy, Rose, Euphemia, Mr. Clidge, Rufus, and Jezebel Dodd, and leaves it at that. At the Haymarket we prepare to meet a Merchant of Yonkers (N.Y.), an Artist, a Barber, a House-keeper, a Clerk, the Merchant's Niece, a Friend of His Late Wife, and so on through the cast. The only man whose occupation is not disclosed is called Malachi Tucker (Patrick McAlinney goes a-leppin' through the part). And Wilder's silence is not surprising: Malachi has had so many functions that there is little point in listing them.

The play turns on the widower-merchant's search for a wife and his discovery, towards the end of the fourth scene, that Mrs. Levi can be the sole claimant. When I saw it before in London, at the Questors', Ealing (amateur), and at the Embassy (professional), it was called "The Merchant of Yonkers." To-day it is the matchmaker we think of first; the change of title is wise. Voluble Mrs. Levi, whose airy spray of chatter flicks up like the fountains of Trafalgar Square, means much more to us than the solid block she is coaxing (though Mr. Levene is a portentous figure).



"FINELY SENSITIVE ACTING IN AN UNREWARDING PLAY": "THE IMMORALIST" (Arts), A VERSION BY RUTH AND AUGUSTUS GOETZ OF THE NOVEL BY ANDRÉ GIDE, SHOWING (L. TO R.) MARCELLINE (YVONNE MITCHELL), MOKTIR (MARNE MAITLAND) AND MICHEL (MICHAEL GOUGH) IN A SCENE FROM THE PLAY.

It has taken me a long time to come to "The Matchmaker." Before this it had seemed too cluttered. We had been hunting a needle in someone's untidy workbasket. A raffle of coloured wools, scraps of material, a bag of buttons, a bodkin, an empty cotton-reel: the list tumbled on until, suddenly, a finger rammed into the needle, snugly hidden and awaiting its prey. But now all is clearer, freer. In Edinburgh the set-changing—

there are four sets—was glumly slow. With the Haymarket's revolving stage, and a single interval, the farce can hustle along. Although it still wants a cut or two, I did not feel worried until the fourth scene, in the home of the eccentric Miss Flora, where marriages are arranged and the plot slips to its inevitable end. Even this has a passage of comic joy—though, for the life of me, I cannot say why it should



"ONE OF THOSE INFORMATIVE PIECES, RARE TO-DAY, IN WHICH THE AUTHOR REVEALS AT ONCE THE OCCUPATIONS AND RELATIONSHIPS OF ALL PRESENT": "THE MATCHMAKER" (HAYMARKET), THORNTON WILDER'S FARCE OF NEW YORK IN THE ROARING 'EIGHTIES, SHOWING A SCENE FROM THE PLAY WITH (L. TO R.) MRS. LEVI (RUTH GORDON), HORACE VANDERGELDER (SAM LEVENE), MRS. MOLLOY (EILEEN HERLIE), CORNELIUS HACKL (ARTHUR HILL), MINNIE FAY (ROSAMUND GREENWOOD) AND BARNABY TUCKER (ALEC MCCOWEN).

be so funny to hear a Mr. Cornelius Hackl and a Mr. Ambrose Kemper mistaken for each other, and then introduced to each other accordingly. It must have been a joke soon after the creation of the world; yet it is a delight when Esmé Church performs the introduction in a voice like sherry trifle.

I daresay there is a complex reason for our delighted response to the tricks of farce. But often, as at "The Matchmaker," I am content to be unquestioning, like the aunt of Mark Twain's companion in "The New Pilgrim's Progress." The pleasant fellow had a trick of labelling his trophies according to the moment's inspiration. He would break a stone in two and ticket half of it, "Chunk busted from the pulpit of Demosthenes," and the other half "Bit from the tomb of Abélard and Héloïse." To inquirers he would say: "It don't signify. The old woman won't know any different." Similarly, Mr. Wilder need not explain the precise thought-processes that caused him to make this move or that. It don't signify.

At the same time, I cannot help feeling that Mr. Wilder would like to explain. "The Matchmaker" is called a farce. A farce it is, growing to a helter-skelter. But, for once, we are aware of the author throughout, as he urges on the pace, turns into this side-street or the other, calls up his reserves, and generally has the matter under control. As a rule, it is not a good thing to be conscious of an author; we like a farce to be just a dizzying tangle. But Mr. Wilder's mind does not work in the usual way. He has tenderly watched "The Matchmaker's" extravagances—so tenderly that, at any moment (we feel), he will be on the stage himself to point out the beauties of the structure.

Probably if I see the play another half-dozen times, I shall be analysing it with the zeal of Dover Wilson at work on a Shakespeare tragedy. It appears now to be both gayer and wiser than I have known it: certainly than it was on that night at Edinburgh when I found it a mad scamper that scampered on too long. It does repeat itself, but its people have become curiously real, and Miss Gordon is giving twice her earlier performance as the inventive little widow.

She has merely to say, "The truth may as well come out," and we know that invention will be in full and racing flood. Her eye glitters: delightedly she watches herself as she swoops into the newest Never-Never. And, as I looked and listened, I remembered Mark Twain once more: "This person gathers mementoes with a perfect recklessness nowadays; mixes them all up together, and then calmly labels them without any

regard to truth, propriety, or even plausibility." It is a grand comic performance. The acting of Eileen Herlie as a merry milliner—the epithet is reasonable—and of Arthur Hill as a young man in search of adventure, might please and surprise John Oxenford. He wrote in 1835 an English comedy, "The Day Well Spent"; Johann Nestroy, in 1842, based upon it a Viennese version, the germ of "The Matchmaker." Mr. Hill now has something of the desperate imagination of a baffled examinee. Having said all he can think of in the first ten minutes, he goes on recklessly, filling up his paper.

Everybody in "The Matchmaker" is reckless. Men and women, all toss hats and bonnets over any convenient windmill. Tanya Moiseiwitsch has followed suit in the witty abandon of her sets, especially the fourth. I described this three months ago. Now I have to report that I forgot the blooming red roses on the gas-globes, some useful splashes of viridian, and a certain amount of tartan. (The sky-blue, shrimp-pink, mauve, maroon, and so forth, remain the same.) Tyrone Guthrie has produced with a happy swirl. And I fight obstinately against the wish to find more in the farce than is there. With Thornton

Wilder's gaze upon me, I can only mutter: "It don't signify."

"The Immoralist" (Arts Theatre Club) is a very different affair. Here, no doubt, we should be anxious to probe. But the play left me sadly unimpressed. It is a version, by Ruth and Augustus Goetz, of the novel by André Gide: the tale, we are told, of "a marriage between partners who are unaware of their own natures, who are therefore immature, and tragically ill-equipped for the adventure of life." It seemed to be cheaply contrived, and to be saved from tedium



A REVUE WHICH "IS FORTUNATE IN BERYL REID, A TECHNICIAN WITH A STING": "AUTUMN REVUE" (NEW WATERGATE), SHOWING ONE OF THE SKETCHES IN WHICH BERYL REID IS A TV WEATHER EXPERT.

### OUR CRITIC'S FIRST-NIGHT JOURNAL.

"THE AVERAGE MAN" (Embassy).—A light comedy that might have been better as a musical play. Its idea is too slender to carry a night unaided. (November 2-14.)  
 "THE IMMORALIST" (Arts).—Finely sensitive acting in an unrewarding play. (November 3.)  
 "AUTUMN REVUE" (New Watergate).—This may be only a moderately resourceful revue; but it is fortunate in Beryl Reid, a technician with a sting, who is completely absorbed in any song or character. Barry Sinclair's smooth good humour is also very helpful. (November 3.)  
 "THE MATCHMAKER" (Haymarket).—Thornton Wilder's farce of New York in the roaring 'eighties has settled into a gay night, with Ruth Gordon as mistress of the revels. (November 4.)

only by two emotional performances: those of Yvonne Mitchell and Michael Gough as a young French woman and her homosexual husband. Miss Mitchell has never acted with intenser feeling; Mr. Gough shows to us the soul of a warped, unhappy man. Paul Mayo's moonlit Biskra setting summons atmosphere at once. There I must pause: I cannot believe for a moment that the play is an important contribution to the stage.



## RUSSIA IN PEKING: NEW AND GRANDIOSE EXHIBITION BUILDINGS.

THE newly-completed Soviet Exhibition Centre at Peking, containing an exhibition to illustrate the economic and cultural achievements of the Soviet Union, was opened on October 2 by Chi Chao-ting, the Secretary-General of the China Committee for the Promotion of International Trade. The ceremony was attended by a crowd of about 6000, including dignitaries from the Communist countries and representatives of such nations as

*(Continued opposite.)*



CAPABLE OF HOLDING AN AUDIENCE OF 3200 AND WITH A STAGE FOR OVER 300 PERFORMERS: THE AMPHITHEATRE OF THE SOVIET EXHIBITION AT PEKING, IN A SOMEWHAT CALIFORNIAN STYLE, OPENED ON OCTOBER 2.

## DESIGNED TO STIMULATE SINO-RUSSIAN TRADE: A SOVIET EXHIBITION.

*(Continued.)* have diplomatic representation in Communist China. The exhibition area is 135,000 square metres or about 33½ acres, and it contains about 11,000 exhibits as well as models, pictures and charts illustrating Soviet achievements. The exhibition was designed by Russian architects working in conjunction with Chinese artists, sculptors and designers; and Chinese and Russian workmen were engaged on

*(Continued below.)*



THE HUGE CANDELABRUM UNDER THE DOME OF THE ENTRANCE HALL OF THE SOVIET EXHIBITION AT PEKING. BOTH CHINESE AND RUSSIAN ARTISTS HAVE WORKED ON THE EXHIBITION.



WITH ITS THIN SPIRE CROWNED WITH A FIVE-POINTED RED STAR: THE ENTRANCE TO THE SOVIET EXHIBITION CENTRE.



AN ELABORATE COLUMN DECORATED WITH MOTIFS IN THE GRUZIYA NATIONAL STYLE; AND STANDING IN THE ALL-TIMBER HALL DEVOTED TO HANDICRAFT EXHIBITS.



THE "MOSCOW RESTAURANT" IN THE SOVIET EXHIBITION AT PEKING: ITS DECORATION IS BASED ON RUSSIAN THEMES, MAINLY DRAWN FROM THE NORTHERN FORESTS.

*(Continued.)* the building and Chinese demonstrators have been trained to work and demonstrate the machines and working models on exhibition. The buildings themselves, as far as may be judged from photographs, seem to be in a mixture of usual if somewhat old-fashioned international exhibition styles; and the more noticeable of them appear to be the Amphitheatre, the Entrance and the very popular "Moscow Restaurant." The Amphitheatre—of which we show a photograph above—was opened with performances by a newly-arrived company of



INSIDE THE PALACE OF INDUSTRY AT THE SOVIET EXHIBITION IN PEKING, WHERE GREAT NUMBERS OF RUSSIAN MACHINES AND MACHINE TOOLS ARE DISPLAYED.

Soviet dancers. The Entrance, with its tall needle-spire, is the landmark of the exhibition and it stands in the north-west of Peking, beyond the Hsichimen Gate. The "Moscow Restaurant," which is Russian in style within, has Chinese lion motifs on its exterior balcony. There is also a cinema, seating 1000, with a ceiling decorated in the Chinese floral style. On the first day that the exhibition was opened to the public (October 3) it was visited by more than 80,000 people.





TRAVELLING BY HELICOPTER TO-DAY AND IN THE FUTURE : A MAP SHOWING A POTENTIAL NETWORK OF ROUTES TO BE OPERATED BY HELICOPTER BUSES ; EXISTING SERVICES ; AND THE SABENA HELICOPTER SERVICES IN EUROPE.

Speaking in London last month, Lord Douglas of Kirtleside, chairman of British European Airways, expressed the view that the future of the helicopter was not primarily in taxi services from airports to cities, but in direct services between city centres. He recalled that B.E.A. had put out a specification for a 45-50-seat helicopter bus, capable of remaining airborne with one engine inoperative and of cruising at 150 m.p.h. or more. The Corporation have mapped out a possible network of domestic and short-stage international routes to be operated by such

a machine, on which is based the map on this page. The map shows the services already in operation between Gatwick and London Airport, and London and Southampton, and the service, which is to start next year, between the South Bank Terminal and London Airport. The thick black lines show the potential helicopter route network, both domestic and short-stage international, which, it is hoped, will come into operation in Phase I., after 1960. The inset map shows the present helicopter passenger services operated by Sabena (Belgian) Air Lines.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, AND BASED ON MAPS MADE BY B.E.A. AND Sabena.





## A PAGE FOR COLLECTORS.

### "THE WORK OF ANGELS."

By FRANK DAVIS.

WHEN someone shows me a Limoges enamel, my reaction is immediate and apparently inconsequential. If I see a Worcester vase, I have in my mind's eye that ancient city on the Severn and the view of the Cathedral as one looks across from the county cricket ground of "Fostershire," as we used to call it in my day. But I have never been to Limoges, and no vivid memories of the place can stir my imagination. Instead, I find myself standing at the entrance gates admiring the immense forecourt of the Château of Fontainebleau, with its fine double staircase, and then leaning over the wall of the lake and watching the voracious carp below. All this because a certain Leonard Limousin, son of an innkeeper of Limoges, became painter and *valet de chambre* to Francis I., and left behind him nearly 2000 signed enamels, "the work of angels," says a chronicler, "rather than men."

Until the end of the fifteenth century, Western Europe knew two kinds of enamelling on copper. One was "Champlevé," in which cells were cut in the copper and a metal line was left between them to form the outline of the design; the various colours were then placed in the cells and the whole picture thus formed subjected to heat. The second method was "cloisonné" (the one craft, by the way, which the Chinese learnt from the barbarians of the West), and in this, instead of cells being dug out of the copper foundation, little walls, or partitions, generally of gold, were bent to the outline of the pattern and the spaces filled with enamel. The two types—or, rather, the results of the two methods—are very similar to mosaic work, and it is more than likely that they did in fact derive from the mosaics on floors and walls of churches and palaces of the Empire of Constantine. They were, naturally, small, and essentially an extension of the normal work of the goldsmiths; that is one reason why so few mediæval examples have survived. They would be broken up for the value of the gold or silver or copper contained in them. One example of this sort of vandalism will suffice. In 1791, the altar of Grandmont, by all accounts a superlative work of art, was put up for auction, not as a precious piece of early enamelling, but as "46 quintaux of old copper."

A little before the year 1500 someone found a method of painting a picture in enamels and firing it on to the copper foundation in such a way that the colours did not run into one another. This was a new thing, and it meant that the craft became something more than a mere department of goldsmiths' work. The earlier pieces were, like their predecessors, mainly religious in character, reminiscences of Flemish or German primitive pictures, but secular subjects began to be popular with the opening years of the sixteenth century, and the great period of Limoges enamelling began its brief flowering. It was a most sumptuous and luxurious age. Dresses were covered with jewels, and there was no limit to fantastic extravagance in personal adornment both for men and women. When Catherine dei Medici, wife of Henri II. and mother-in-law of Mary, Queen of Scots, died in 1589 (Mary, by the way, referred contemptuously to her not undistinguished mother-in-law as "the merchant's daughter"), an inventory was made of her household gear. The list mentions 135 pieces of tapestry, 341 portraits, 119 mirrors, 39 little oval tablets of Limoges enamel and 32 Limoges portraits.

It is not difficult to imagine how a little world wedded to luxury and deriving much of its ideas

from the courts of Italy greeted the glowing, jewel-like quality of enamel painting with enthusiasm. The colours remain as bright as they were when first put on, and they have depth and softness. There are numerous admirable pieces at the British Museum and at the Victoria and Albert; and visitors to Luton Hoo must on no account miss a beautiful little collection which, if my memory is correct, is arranged in the corridor on the ground floor.



FIG. 1. ONE OF A SET OF SIX ENAMELS PORTRAYING THE LABOURS OF HERCULES. (2½ ins. by 1½ ins.)

Here Hercules is seen holding up the earth while Atlas gathers the Apples of the Hesperides. This, like the Pénicaud battle scene, is painted against a black ground, but with flesh tints and shades of blue, green and aubergine.

FIG. 3.



FIG. 2. ILLUSTRATING INCIDENTS IN THE STORIES OF PALLAS ATHENE, ORPHEUS AND OTHER MYTHICAL CHARACTERS: A LIMOGES ENAMEL CASSET. (7½ ins. by 4½ ins. high.)

This exquisite enamel casket from the Paget collection, as are the other items illustrated on this page, has twelve panels, depicting classical stories, including those of Pallas Athene and Orpheus. But, as Mr. Davis writes of this piece: "The details are of no great consequence... the piece shows very well the way in which this type of enamelling was used to embellish work of this character in combination with engraving." The colours are shades of blue, green, manganese, opaque white and flesh tints enriched with gilding.

Occasionally, notable examples turn up at auction: I illustrate items from the Paget collection which were sold at Sotheby's in 1949. Fig. 3 (one of a pair, each 3½ ins. by 1½ ins.), a spirited

Hercules is holding up the earth, while Atlas gathers the Apples of the Hesperides in the distance. Again a black ground, but with flesh tints and shades of blue, green and aubergine. Fig. 2 is a casket, 7½ ins. by 4½ ins. high, decorated with twelve panels, illustrating various incidents in the myth of Pallas Athene, and other classical stories. The details are of no great consequence in this connection, but the piece shows very well the way in which this type of enamelling was used to embellish work of this character in combination with engraving. The colours are shades of blue, green, manganese, opaque white and flesh tints enriched with gilding.

It will be clear from the above that there was no great originality in design; like the painters of Maiolica, in Italy, the enamellers copied or freely adapted prints of such admirable engravers as Marc Antonio Raimondi, sometimes giving an amusing twist to traditional stories. There is a well-known enamel plate in the Louvre whose subject is "The Festival of the Gods," from a composition by Raphael—but all the personages in it are portraits. Jupiter is Henri II., and the King is sitting between his wife, Catherine dei Medici, and his mistress, Diane de Poitiers. Facts are very few about individuals. We know some names, but the craft was carried out mainly by families, and it is beyond the wit of man to distinguish between the work of several members. There are, for example, five men who bear the name of Pénicaud. The earliest signed Limoges enamel is in the Museum at Cluny; it is signed by the eldest Pénicaud and is dated 1503.

The finest period lasted from about 1500 to 1580—after that both inventiveness and quality declined until the seventeenth century witnessed the end of a most sumptuous and noble tradition—and that, rather oddly, is more or less what happened in the case of Italian maiolica. The two crafts, totally dissimilar except in their use of splendid colours, appear to have run on parallel courses and lapsed into inanition together. In the case of Limoges, the place renewed its artistic reputation at the end of the eighteenth century by the manufacture of hard-paste porcelain and to-day produces some of the most attractive china of all Europe. The earliest earthenware mark I can find recorded for Limoges is 1741—for porcelain 1783.



FIG. 2.

FIG. 3. DEPICTING A SPIRITED BATTLE SCENE: ONE OF A PAIR OF LIMOGES ENAMELS BY JEAN PÉNICAUD III. PAINTED *en grisaille*, ON A BLACK GROUND WITH TOUCHES OF GOLD. (3½ ins. by 1½ ins.)

As Mr. Davis points out in his article on this page, the craft of enamelling was carried out mainly by families, and it is almost impossible to distinguish between the work of several members of a family. The enamel above is by the third of five members of the Pénicaud family.

#### FOR CHRISTMAS AND THE NEW YEAR.

A gift that gives pleasure throughout the year is surely the ideal choice when considering the shopping list for this Christmas and New Year. Fifty-two copies of "THE ILLUSTRATED LONDON NEWS," together with the magnificent Christmas Number, will make 1955 a year full of interest for friends and relations at home and overseas.

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N.B.—We regret the captions of Fig. 2 and Fig. 3 have been transposed.



## HIGH PRICES FOR PAINTINGS AT SOTHEBY'S.



"A PROCESSION OF TRIUMPHAL CARS IN PIAZZA S. MARCO"; BY GUARDI (1712-1793), ILLUSTRATING AN INCIDENT IN THE FESTIVITIES ORGANISED IN HONOUR OF THE VISIT TO VENICE IN JANUARY 1782 OF THE ARCHDUKE PAUL PAVLOVITCH AND ARCHDUCHESS MARIA FEODOROVNA OF RUSSIA. THE DRAWING FETCHED £1900. (Pen and wash; 10  $\frac{1}{8}$  x 14  $\frac{1}{8}$  ins.)



SOLD AT SOTHEBY'S FOR £5500: "A VIEW OF ST. GIORGIO MAGGIORE" FROM THE CANAL OF THE GIUDECCA; BY CANALETTO (1697-1768), SHOWING FIGURES ON THE QUAY AND BY THE ENTRANCE TO THE CHURCH, AND WORKMEN UNLOADING SACKS FROM A BOAT. (18  $\frac{1}{2}$  x 31 ins.)



"A VIEW OF THE CHURCH OF THE REDENTORE" FROM THE CANAL OF THE GIUDECCA; BY CANALETTO, A COMPANION PIECE TO THE PAINTING ABOVE, WHICH REALISED £6800. THE CAMPANILE OF ST. GIACOMO IS TO THE RIGHT, WITH NUMEROUS BOATS AND GONDOLAS IN THE FOREGROUND. (19 x 30  $\frac{1}{2}$  ins.)

The high prices paid for old master paintings and drawings, these days is well illustrated by the fact that at Sotheby's, on November 10, two views of Venetian churches, as seen from the Canal of the Giudecca, by the eighteenth-century painter Canaletto, were sold for a total of £12,300; and a pen and wash drawing by Francesco Guardi fetched £1900. The two Canalettos, which were sent by the executors of the late Mrs. V. E. Carling and bought by Messrs. Leggatt, the London art dealers, were included among 153 lots of old master paintings and drawings from various collections, which realised in all £30,530. The Guardi drawing, the property of the well-known collector, Mr. R. Brinsley Ford, cost only £147 in 1936, and was bought by Mr. Stilwell, a private collector. The procession of five bullock-cars took place immediately before the bull-baiting in the Piazza. Sketches for the bull-baiting also exist (in the Metropolitan Museum, and in the collections of Count Antoine Seilern and Mr. Vernon Wethered). The triumphal arch on the right was a temporary erection, and appears in an engraving of the bull-baiting held on the same occasion.

## NYMPHENBURG MASTERPIECES ON SALE.

This important and delightful group of Nymphenburg masquerade figures is from the collection of the Baroness Van Zuylen van Nyevelt; and was previously exhibited on loan at the Gemeente Museum at The Hague from 1940-1946. The group is due to be offered for sale at Christie's on November 25. The figures are all drawn from the Italian Commedia dell'Arte and were modelled by that great artist of such things, Franz Anton Bustelli, about 1760. They are the product of the Bavarian State factory which was founded in 1747 at Neudeck and transferred in 1761 to Nymphenburg, the name with which its products are always associated. Bustelli flourished between 1754 and 1763; and the charm and grace of the figures speak for themselves. Harlequin holds a monkey puppet; Corine reads a love-letter; Lalage "sweetly smiling, sweetly speaking," holds a dish. Donna Martina holds a flagon, Columbine a mask, and Pierrot dances forward with a lamp.



THREE OF THE IMPORTANT SET OF NINE NYMPHENBURG MASQUERADE FIGURES BY FRANZ ANTON BUSTELLI, DUE FOR AUCTION IN LONDON ON NOVEMBER 25: (L. TO R.) "HARLEQUIN"; "CORINE" OR "CLORINDA"; AND "LALAGE."



THREE MORE CHARACTERS FROM THE SERIES, ALL DERIVING FROM THE ITALIAN COMMEDIA DELL'ARTE: (L. TO R.) "DONNA MARTINA," "PANTALON" AND "COLUMBINE."



MODELLLED BY ONE OF THE FINEST ROCOCO PLASTIC ARTISTS, BUSTELLI: "JULIA," A PARTICULARLY ENGAGING FIGURE; "THE DOCTOR"; AND "PIERROT."



# IN AN ENGLISH GARDEN.

DO parents still warn their offspring, I wonder, against eating the berries of *Mahonia aquifolium*? As a small boy I was warned, not only by my parents, but by nurses and governesses as well, that they were deadly. It was hard to believe that those lovely and abundant clusters of berries, like the blackest of black grapes with an exceptionally heavy bloom upon them, were poisonous. Anyway, I gave them the benefit of the doubt, and they remained one of the few unorthodox vegetable temptations in our garden that I left unsampled. Parents and other grown-ups should really be more careful in this matter, and find out which berries and roots that a child might take a fancy to are truly poisonous and which are not. I was never warned against—and fortunately never tempted to try—laburnum seeds, which are apparently extremely dangerous. But I was forbidden to eat gooseberries which were still green and hard. I got round that one with ease. By a system of careful squeezing and kneading, the hardest, greenest gooseberry may be reduced to a softness that will deceive any silly nursemaid or governess into giving a rogue-child permission to eat it. They were unspeakably nasty. But that was not the point. One had foxed a grown-up, and anticipated the gooseberry season by several weeks.

Years later, at tea with folk whom I knew only slightly, I was given some jelly to try, and told to guess what it was. It looked like bramble jelly, but the flavour was quite different. It somehow reminded me of bilberry, but had a much sharper tang. It was, they told me, Mahonia jelly—*Mahonia aquifolium*. Some years later I was staying at a house in Yorkshire carrying out garden work. There a great plantation of *Mahonia aquifolium* in full berry reminded me of the Mahonia jelly episode, and I told my hostess about it. At once a few pounds of berries were gathered, and the cook requested to make a pot of jelly. This she did—under protest: "If Madam wishes, of course, I will make it," etc. At tea we all—the family and a visitor or two—ate Mahonia jelly, and pronounced it good. But that evening doubts set in. In all of us, I think, a sort of Mahonia complex began to stir: a throw-back to the warnings in childhood—never eat those pretty black berries, or they will kill you. Personally, I began to wonder whether the sample I had eaten years before had been a silly leg-pull; whether it really had been made of Mahonia. My host spent the evening searching through his extensive library of garden books and encyclopædias, hoping to find some reassuring information, or perhaps an antidote for Mahonia poisoning. Not one word either way could he find. The only thing was to go to bed, and then see who, if any, came down to breakfast next morning. A momentous, anxious meal. But all was well.

*Aquifolium* is by far the most valuable of all the Mahonia species in cultivation in this country. Hardy, and content with any reasonable soil, it will flourish in sun or shade. Its dense clusters of golden blossom are brilliantly attractive, and the berries which follow are equally decorative. In winter, especially in poor soils and in sunny positions, its glossy, holly-like leaves often turn from green to

bronzy-crimson and so to brilliant red. It is, however, too seldom appreciated as it deserves. In fact, it seems to be the victim of its own virtues. So good-natured is it in tolerating rough treatment and tough situations that folk are apt to treat it as a mere drudge, as ground cover, garden-furnishing material, and overlook its beauty and character as an individual.

## MAHONIA.

By CLARENCE ELLIOTT, V.M.H.

There are fifty-odd known species of Mahonia, about a dozen of which are in cultivation in this country, plus a number of more or less distinct varieties, but of these I have only known four or five, socially, so to speak. I have probably met others in passing without recognising them as anything special.

The finest, handsomest and the all-round most satisfactory of them all for the average garden is, I would say, *Mahonia japonica bealei*. A specimen of this is in flower in my garden now, mid-November. It is between 4 and 5 ft. high, with magnificent, great pinnate leaves spraying out from the upper portions of the erect stems, and long spikes of small, golden, bell-shaped blossoms radiating from among the palm-like, almost sub-tropical-looking leaves. These flowers are deliciously fragrant. This Mahonia is said to be difficult to move, but the operation is best done in May, and it is wise to keep the plant watered and well-sprayed for a few weeks until it shows signs of having settled in comfortably. It appears to be perfectly hardy, and my specimen came through some exceptionally severe Cotswold weather last winter without turning a hair. The plant is capable of growing very much taller than my 4-5-ft. specimen.

*Mahonia lomariifolia* is an even more beautiful plant than *japonica bealei*, but unfortunately it is not so reliably hardy. It has much the same general habit of growth, long pinnate leaves and spikes of golden flowers, but the leaves are far more elegant and refined in build. This glorious shrub was collected near Tengueh, Yunnan, in 1931, by Major Johnston, of Hidcote Manor, Gloucestershire. I first saw it in fruit in his garden at Menton and was immensely impressed by its magnificent foliage and the beauty of its long, dense spikes of black berries, with their rich, heavy bloom. At that time it had, I think, received the R.H.S. Award of Merit. Major Johnston generously gave me a mass of the berries, from which I raised a great batch of seedlings.

I returned to Menton the following spring and brought home a whole branch of the Mahonia, leaves and berries complete, which I exhibited at Chelsea under Major Johnston's name. To my delight, it received a First-Class Certificate.

The behaviour of *Mahonia lomariifolia* in the matter of hardiness is most odd and erratic. At Stevenage, in Hertfordshire, it was repeatedly cut to the ground in any but the mildest winters, and then would sprout again from the root, only to be cut again before it had time to make a respectable bush. Here in my Cotswold garden I planted two specimens a few feet apart in a border facing west, sheltered from early morning sun by a wall. Last winter one of them was killed outright. The other suffered only a slight scorching of a few of its leaves, and to-day is a handsome 5-ft. bush in perfect condition, and with a fair

show of blossom on one of its heads of foliage. It is, I would say, worth trying in any but the colder parts of the country. A specimen at Hidcote, growing in a glass shelter, has reached a height of 10 or 12 ft., but is not nearly so attractive as well-grown bushy specimens 4, 5 or 6 ft. high. In the wild state it reaches a height of 30 or 40 ft.



"AN EVEN MORE BEAUTIFUL PLANT THAN *M. JAPONICA BEALEI*, BUT UNFORTUNATELY IT IS NOT SO RELIABLY HARDY": *MAHONIA LOMARIIFOLIA*—"IT HAS MUCH THE SAME GENERAL HABIT OF GROWTH, LONG PINNATE LEAVES AND SPIKES OF GOLDEN FLOWERS, BUT THE LEAVES ARE FAR MORE ELEGANT AND REFINED IN BUILD."



THE FRAGRANT GOLDEN FLOWERS OF *MAHONIA LOMARIIFOLIA*, WHICH ARE SUCCEEDED BY "THE BEAUTY OF ITS LONG, DENSE SPIKES OF BLACK BERRIES, WITH THEIR RICH, HEAVY BLOOM."

Photographs by J. E. Downward.

It would be true, but trite, to say that if *Mahonia aquifolium* were new, rare and perhaps a little difficult to grow, we should appreciate it more. This fine shrub used to be called *Berberis aquifolium*, and is still so called by many. A native of the State of Oregon, in western North America it has been given the name Oregon grape.



# THE R.A.C. VETERAN CAR RALLY: SOME OF A RECORD ENTRY, ALL OVER FIFTY YEARS OLD.



THE OLDEST CAR TO TAKE PART IN THE 1954 VETERAN CAR RUN FROM LONDON TO BRIGHTON: THE DANISH HAMMEL CAR, WHICH WAS BUILT IN 1886 AND IS STARTED WITH A MATCH.



MR. J. A. BURCHELL'S 1900 DE DION BOUTON: WITH THE DRIVER, MR. H. L. LANGMAN, AT THE STARTING HANDLE AND THE CO-DRIVER, MR. CEARNS, AT THE WHEEL, IN HYDE PARK.



A BENZ OF 1896: A CARRIAGE FITTED WITH A 3 1/2 H.P. BENZ ENGINE, DRIVEN IN THE VETERAN CAR RALLY BY MR. L. LEWIS-EVANS.



THE ONLY ELECTRICALLY-PROPELLED CAR ENTERED FOR THE RALLY: A KRIEGER ELECTRIC BROUGHAM BUILT IN PARIS IN 1898, AND STILL A MODEL FOR A TOWN CAR.



MOTERING IN THE MODE OF 1897: A FOUR-SEATER DAIMLER OF THAT YEAR STARTING FROM HYDE PARK IN THE VETERAN CAR RALLY.



THE FIRST CAR TO REACH BRIGHTON IN THE VETERAN CAR RALLY: MR. M. E. DAVENPORT'S 1901 PROGRESS. THE EVENT IS NOT, HOWEVER, A RACE.



A PLEASING AND UNUSUAL VETERAN IN THE R.A.C. RALLY: A SOAME STEAM CART OF 1897, ENTERED BY MR. J. M. EDWARDS. THE DRIVING MIRROR ADDS A PIQUANT TOUCH.

On November 14—an unusually bright and sunny Sunday for the season—212 veteran cars, all more than fifty years old, took part in the R.A.C. veteran car rally and drive from London to Brighton. The number entered was a record, and this, together with an unusual number of cars on the Brighton road, led to a great deal of congestion on the way; and the event was marred by a fatal accident,

the first to take place in such a rally, one of the passengers of a 1902 Panhard Levassor being killed after falling from the car at Bolney, Sussex. 182 of the 212 veteran cars completed the journey within the specified time; and the oldest car, a Danish Hammel, first built in 1886 and recently rebuilt, which started first and was given an extra two hours' grace, finished after 12 1/2 hours on the road.



## NEW BUILDINGS, PRESENT AND FUTURE, AND MEMORIALS IN LONDON AND WASHINGTON.



A MODEL OF THE LONDON COUNTY COUNCIL'S PROPOSED NATIONAL YOUTH AND SPORTS CENTRE AT CRYSTAL PALACE, SHOWING THE ARENA AND STADIUM, AND THE MAIN SPORTS HALL.

A proposal by the L.C.C. to develop part of the Crystal Palace grounds as a national youth and sports centre at a cost of £1,797,000 was discussed at a Press conference at the County Hall, London, on November 11. The principal features of the proposed centre would be a main sports hall with facilities for practice and training in all weathers; an arena with a running track and a stadium to hold 12,000 people; rugby, hockey and cricket pitches; tennis courts; and a swimming pool to Olympic Games dimensions. It was emphasised that the centre would be concerned exclusively with amateur sport.

(ABOVE) REBUILDING IN WEST BERLIN: A NEW BLOCK OF OFFICES NEARING COMPLETION AMIDST RUINS IN THE HEART OF THE CITY, WHICH SUFFERED SO MUCH DAMAGE THROUGH ALLIED BOMBING DURING WORLD WAR II.



THE SCENE IN WASHINGTON DURING THE DEDICATION OF THE U.S. MARINE CORPS WAR MEMORIAL. On November 10 President Eisenhower attended the dedication of the Marine Corps War Memorial, a bronze statuary group of five Marines and a sailor raising the American flag at Iwojima.



UNVEILED IN THE CRYPT OF ST. PAUL'S CATHEDRAL ON NOVEMBER 15: A MEMORIAL TABLET TO THE LATE SIR MUIRHEAD BONE. Mr. Gilbert Murray, O.M., unveiled this memorial tablet to Sir Muirhead Bone (1876-1953), etcher, draughtsman and painter, in the crypt of St. Paul's Cathedral on November 15. The tablet was designed by Dr. Charles Holden, F.R.I.B.A.



IN MEMORY OF CAXTON, THE PRINTER: A STONE TABLET UNVEILED OUTSIDE WESTMINSTER ABBEY. A tablet to the memory of William Caxton was unveiled on Nov. 12 by Col. J. J. Astor (right), Chairman of The Times Publishing Co., and Sir Guy Harrison (left), Chairman of Harrison and Sons.



(ABOVE.) TO BE THE NEW WEST GERMAN EMBASSY IN LONDON: THE BUILDING, IN BELGRAVE SQUARE, WHICH IS NOW UNDERGOING REPAIRS AND ALTERATIONS. IT IS NOT LIKELY THAT THE PREMISES WILL BE READY FOR OCCUPATION UNTIL 1956.

(RIGHT.) THE TALLEST STRUCTURE IN LATIN AMERICA: THE ATLAS BUILDING, WHICH TOWERS OVER NEAR-BY BUILDINGS IN BUENOS AIRES. THIS 40-STORY SKYSCRAPER, WHICH SHOULD BE READY FOR OCCUPATION IN ABOUT SIX MONTHS, WILL CONTAIN OVER 200 FLATS.





# MEMBERS OF THE SERVICES AS PAINTERS: WORKS ON VIEW AT THE ARMY ART SOCIETY.



"CARNIVAL FAIR, ALDEBURGH"; BY LIEUT.-GENERAL SIR LIONEL V. BOND, K.B.E., C.B.:  
A WATER-COLOUR DRAWING OF CONSIDERABLE CHARM.



"DOLOMITE LANDSCAPE"; BY THE LORD HAMPTON: A DRAMATIC OIL PAINTING  
OF AN IMPRESSIVE MOUNTAIN SCENE.



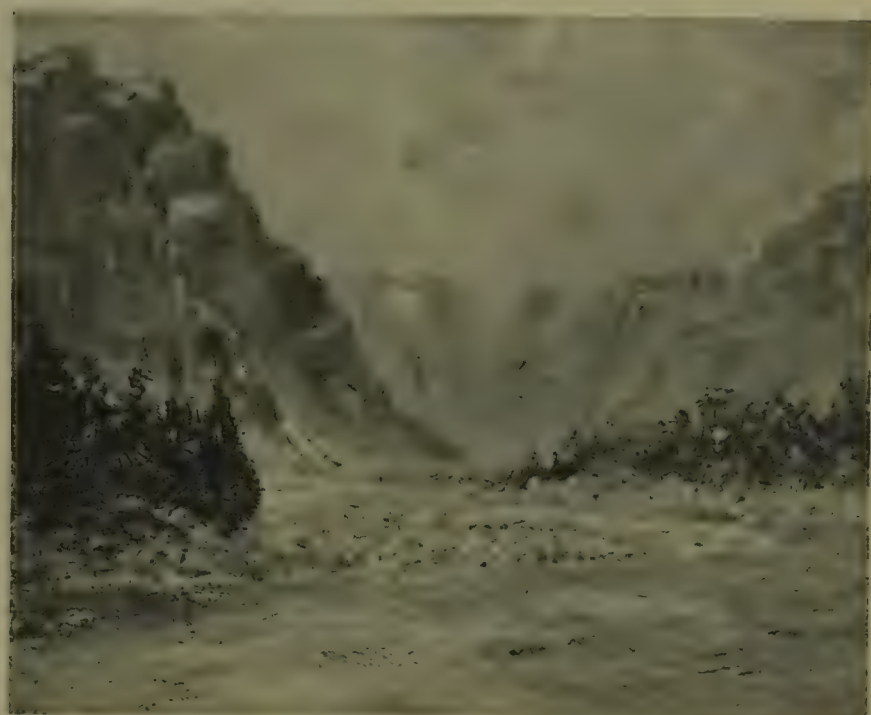
"THE HOCHNISSL"; BY MAJOR THE HON. C. A. HANKEY, WHO SERVED IN THE ROYAL  
MARINES IN WORLD WAR II.



"THE FORGOTTEN SPORT"; BY COLONEL H. M. TULLOCH. A LIVELY WATER-COLOUR  
OF PIG-STICKING, A ONCE-POPULAR BRITISH SPORT IN INDIA.



"DURHAM"; BY MAJOR-GENERAL J. C. T. WILLIS, O.B.E., A MEMBER OF THE COMMITTEE  
OF THE SOCIETY.



"NORWEGIAN SUMMER"; BY FIELD MARSHAL SIR CLAUDE AUCHINLECK, G.C.B., G.C.I.E.,  
C.S.I., D.S.O., CHAIRMAN OF THE COMMITTEE.

The twenty-third exhibition of the Army Art Society opened on November 9 at the Exhibition Galleries of the Imperial Institute, South Kensington, and will continue until November 27. It is under the patronage of Field Marshal Viscount Montgomery of Alamein, and counts among the exhibitors many high-ranking officers as well as those who served, or are serving, as other ranks; and members of the Women's Forces. Field Marshal Sir Claude Auchinleck, chairman of the committee, is exhibiting four works, which include landscapes and a flower piece. One landscape—that reproduced on this page—shows a river in Norway which the Field Marshal fished and where he caught three salmon, each over 30 lb. in weight. Lieut.-General Sir Lionel Bond, who holds the post of vice-chairman, is represented by a group of attractive water-colour drawings, and Air Vice-Marshal B. Spackman

is another distinguished exhibitor. He is showing two oils, painted in Co. Kerry, Eire. The chairman of the judging committee is Mr. John Skeaping, A.R.A., and the standard of the work is extremely high, both in the section devoted to water-colours and in that of oils. Though some of the members are professional artists, the majority are amateurs. Portraits are a feature of this year's show, and the group of Austrian landscapes by Major the Hon. C. A. Hankey are decorative. The exhibition also includes a memorial group of work by the late General Toovey; and Mr. F. E. Beresford (one of the non-members who are showing examples of their work) is represented by an interesting portrait of General Smuts, actually the last portrait of him, painted in his own home in 1948.





THE ROYAL ENGINEERS TO PERMIT THE ADVANCE OF ARMOUR GUNS, AND SUPPLY SERVICES IN SUPPORT OF INFANTRY WHO HAVE GAINED A Foothold ON THE OTHER SIDE. THE ENEMY EQUIPMENT IS CONCEALED IN WOODS.



1. SECTIONS OF THE BRIDGE AND OTHER EQUIPMENT ARE ASSEMBLED ON THEIR BOGIES IN ADJACENT WOODS CONCEALED FROM ENEMY OBSERVATION.



AFTER THE LINE OF THE BRIDGE HAS BEEN LAID OUT, THE TEMPORARY "NOSE" OF THE BRIDGE IS BUILT AND THE MAIN SECTIONS ARE BROUGHT INTO POSITION.

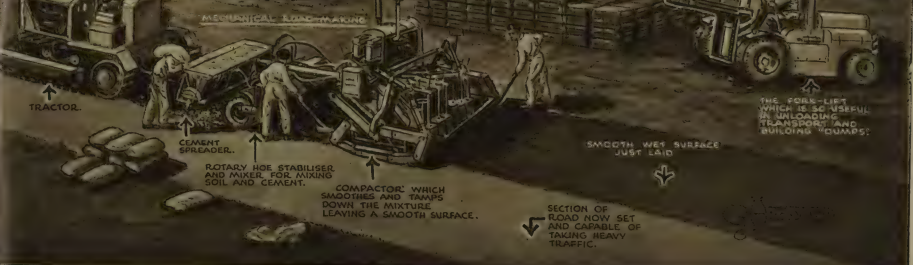
2. AN EXISTING FARM TRACK IS WIDENED AND LEVELLED BY BULLDOZER AND A GAP MADE IN THE FLOOD BANK TO GIVE ACCESS TO THE BRIDGE.



4. AS EACH SUCCESSIVE BAY IS ADDED, THE BRIDGE IS PUSHED OUT ACROSS THE RIVER GAP UNTIL THE "NOSE" TOUCHES THE OTHER BANK.



TWO OF THE MANY MODERN ITEMS OF ARMY EQUIPMENT THAT ASSIST THE FIGHTING TROOPS AND SAVE MANPOWER.



5. THE BRIDGE IS COMPLETED AND DECKED AND HEAVY ARMOUR COMMENCES TO CROSS.

## MODERN BRIDGE-BUILDING BY THE ROYAL ENGINEERS: THE CONSTRUCTION OF THE BRITISH ARMY'S

Our modern Army is still dependent on horse-power, but to-day mechanical horse-power has superseded that of the animal, and the Royal Engineers, themselves a combatant arm, find their chief enemies in the natural obstacles of terrain rather than in human foes. To-day one of their chief roles in war is to maintain the mobility of the other fighting arms: the Infantry, the Armoured Corps and the Gunners, and to do this they now make the maximum use of mechanical power. One of Nature's most formidable obstacles is a wide, deep river, and the rapid construction of bridges to permit the advance of armour, anti-tank guns and supply services in support of the Infantry who have gained a foothold

on the opposite bank is of paramount importance. In this drawing we show some of the aspects of building the modern Heavy Girder Bridge, a lineal descendant of the famous Bailey Bridge, which is capable of carrying the heaviest military loads over wide spans. With the use of mechanical aids this bridge is surprisingly quick to erect. The panorama at the top of this drawing shows the scene after the Infantry have secured a bridgehead, and preparations are in hand to launch the bridge across the river. The minefields are being cleared, supporting Infantry are being ferried across, and the R.E. reconnaissance parties are on both banks measuring the gap and laying out the bridge approaches. Bulldozers are at work

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, WITH THE

## NEW HEAVY GIRDER BRIDGE, WHICH IS CAPABLE OF CARRYING VERY GREAT LOADS OVER WIDE SPANS.

leveling the approaches, and bridging stores and other equipment are being rushed up and concealed from enemy aircraft in adjacent woodlands. There, under cover, bays of the bridge are being assembled, ready to be brought up to the site as soon as required. The launching nose, lighter in construction than the bridge itself, is constructed on the site, and as the assembled bridge bays are brought up and added to it, one after another, the bridge is slowly pushed out over rollers until it spans the gap. The launching nose is quickly removed on the far bank, the decking is laid on the bridge, and before long the heavy armour, guns and supply vehicles begin to thunder across. At this stage the roads on

either side are only temporary; the task of building more durable surfaces comes later. For this the Army uses equipment of the kind used by civilian contractors, but specially adapted to meet the needs of the fighting services. Only two of these mechanical aids are shown in this drawing, though many others are being used to-day to save time and man-power. One of these aids is the rotary hoe stabiliser, which is hauled by a tracked vehicle and makes a cement-stabilised road capable of taking heavy traffic very soon after laying. The other piece of equipment shown is the fork-lift truck which is so widely used in civilian jobs, and now has many important functions to fulfil in the British Army.

CO-OPERATION OF THE WAR OFFICE AND THE MINISTRY OF SUPPLY.



# AT THE ROYAL SOCIETY OF PORTRAIT PAINTERS' SHOW.



"THE HON. MRS. PETER STRUTT"; BY ANTHONY DEVAS, A.R.A., R.P. THE SITTER IS A DAUGHTER-IN-LAW OF LORD BELPER.



"BARONESS RAVENSDALE"; BY JOHN NAPPER, R.P. THE SITTER IS A PEERESS IN HER OWN RIGHT.

# NOTABLE PICTURES AT THE SIXTY-FIRST EXHIBITION.



"THE RT. HON. L. S. AMERY, C.H."; BY SIMON ELWES, VICE-PRESIDENT OF THE ROYAL SOCIETY OF PORTRAIT PAINTERS.



"JILL"; BY NORMAN HEPPLE, R.P., AN ARTIST WHO EXHIBITS AT THE ROYAL ACADEMY, AND IS REPRESENTED IN PUBLIC GALLERIES IN CANADA AND THIS COUNTRY.



"HER MAJESTY THE QUEEN"; BY JAMES GUNN, A.R.A., PRESIDENT SINCE 1953 OF THE ROYAL SOCIETY OF PORTRAIT PAINTERS, WHO PAINTED THE STATE PORTRAIT OF THE QUEEN.



"RANEE BORKAR"; BY STANLEY GRIMM, R.P., R.O.I., ONE OF THE STRIKING PORTRAITS ON VIEW AT THE R.S.P.P. EXHIBITION, WHICH OPENED LAST WEEK AT THE ROYAL INSTITUTE GALLERIES.



"GREEN AND GOLD"; BY HAROLD KNIGHT, R.A., R.P., A CHARACTERISTIC WORK.



"CONVERSATION PIECE, SANDRINGHAM"; BY EDWARD SEAGO. A PORTRAIT GROUP OF THE QUEEN MOTHER AND PRINCESS MARGARET. Reproduced by gracious permission of H.R.H. Princess Margaret.



"MISS A. HOLLAND; JOINT MASTER OF THE OLD SURREY AND BURSTOW"; BY F. WHITING, R.P.

The British School of Painting has produced many notable portraitists; and indeed the art of portraiture has always exercised a strong appeal in this country. Thus the annual exhibitions of the Royal Society of Portrait Painters always rouse great interest. On this page we reproduce a selection of works on view at the sixty-first annual exhibition of the Society, which opened last week and will continue until December 23 at the Royal Institute Galleries, Piccadilly. The

sitters, as usual, include Royal and other distinguished persons. Baroness Ravensdale, eldest daughter of the late Marquess Curzon of Kedleston, and a peeress in her own right, is a distinguished figure in the world of music and philanthropy. Mr. L. S. Amery has held many high ministerial appointments, including those of Secretary of State for India and Burma, for Dominion Affairs and for the Colonies, and First Lord of the Admiralty.



# MATTERS MARITIME AND AERONAUTIC : TOPICAL ITEMS FROM MANY CLIMES.



ONE OF THE NAVY'S NEWEST AIRCRAFT-CARRIERS: H.M.S. ALBION, NEAR MALTA, WHERE SHE RELIEVED HER SISTER-SHIP, H.M.S. CENTAUR, FOR DUTIES IN THE FAR EAST. H.M.S. Albion and H.M.S. Centaur, the two new light Fleet aircraft-carriers which came into operational service this year, are both among the first British carriers to have angled decks, and H.M.S. Albion has also the new mirror landing sight. While Centaur is relieving Warrior in the Far East, Albion takes Centaur's place in the Mediterranean. Both carry Hawker Sea Hawk jet fighters.



THE OLD (LEFT) AND THE NEW (RIGHT) R.A.F. BADGES: THE CHANGE, INCORPORATING THE ST. EDWARD'S CROWN, HAS BEEN MADE TO MEET THE QUEEN'S PERSONAL WISHES. To meet H.M. the Queen's wishes, the Tudor Crown which surmounts badges used by the Army and the Royal Air Force, and is also used in the Civil Service, is being replaced by St. Edward's Crown, as and when the changes can be made without involving unnecessary expense. The changes were decided on some time ago and stocks of the old type will be only gradually replaced with the new as the new dies take the place of the old dies.



SURVIVING PILOTS AND CREWS OF THE FLEET AIR ARM RAID ON THE ITALIAN FLEET AT TARANTO IN 1940, GATHERED IN H.M.S. ILLUSTRIOUS FOR A FOURTEENTH ANNIVERSARY DINNER.

On November 12 the surviving pilots and crews of the raid on the Italian fleet at Taranto were the guests at a fourteenth anniversary dinner, to celebrate the victory, in the aircraft carrier H.M.S. Illustrious; and are here photographed in front of the last surviving Swordfish, which also took part in the raid.



BUILT IN GERMANY FROM REPARATIONS FUNDS: A FLOATING DOCK FOR HAIFA AFTER ITS ARRIVAL OFF THE ISRAELI PORT, FOLLOWING A 4000-MILE VOYAGE FROM LÜBECK. This floating dock, which was built in Germany for the Israeli port of Haifa, is stated to have cost about £700,000 and to have been paid for out of reparations funds. Leaving Lübeck in mid-August, it has been towed the 4000 miles to Haifa, which it recently reached, by Dutch tugs.



AN ATTEMPT TO PROVIDE A PORTABLE AIRFIELD: A LIGHT AIRCRAFT LANDING ON A DECK BUILT OVER A TRUCK, WHICH MOVES FORWARD AT THE SAME PACE AS THE AIRCRAFT. The idea behind this daring attempt staged at Santiago, Chile, on November 7 was that the moving truck and aircraft should lose speed at the same rate, while the two mechanics seized the landing-wheels. A moment after the photograph was taken, the aircraft overshot the truck and came to grief.



AN UNUSUAL SIGHT: A BRITISH-DESIGNED AIRCRAFT BUILT IN AMERICA, AND WEARING THE COLOURS OF THE U.S. AIR FORCE: A CANBERRA, KNOWN IN THIS FORM AS A MARTIN B-57B.

The American Glenn L. Martin Company is building a considerable number of a night intruder bomber version of the English Electric Canberra. It is here seen with a full complement of explosives, four napalm tanks and eight high-velocity rockets, four on either side. It also mounts eight 50-in. cannon.



## NOTES FOR THE NOVEL-READER.

## THE NOVEL OF THE WEEK.

IN practice, there is almost everything to be said for novels "of a certain length": and for the short, or even long-short story, not a great deal, except that one gets through it quicker—which is a rather negative kind of charm. In theory the case is altered, and the short tale can readily be proved superior. Indeed, some critics would be bound to take that view, either because it is less popular, or from a certain meagreness of disposition. What they maintain is that the full-length novel has no unity—that it is not a single and complete experience. Whereas the common reader usually feels that the short story has not mass enough for an experience. And he may now think the exception proves the rule. "A Bar of Shadow," by Laurens van der Post (Hogarth Press; 5s.), has just this virtue of completeness, this effect of mass; no doubt, it is a long-short story—and that on the short side; yet somehow it is not at all like one. Instead, the jacket calls it a "short work."

And one can hardly describe it as a tale; rather, it is a spiritual portrait, with the inscription, "Love your enemies." In this case, love means love—not merely tolerance or understanding, but effusion of heart; and it is claimed for a grotesque, ferocious little troglodyte. The narrator and his friend John Lawrence both spent their war in a Japanese prison camp, virtually ruled by Sergeant Hara. This "terrible little man" looked like an undersized gorilla and rampaged like a maniac. He compelled starving men to fast; he flogged the dying, as saboteurs of the war effort. And for a peccadillo or a nothing, he would cut off heads—and thank his sword for a neat job. This is the man we are to love and reverence; and surely no assignment could be tougher.

But in the first place, Hara is a joke, which is distinctly softening. And further, he "can't help himself." Lawrence, who knows Japan, has always felt that he is not really an individual, but a "living myth"—a product of the racial unconscious. His frenzies are demonic, "moon-swung"; they are not his own. He is in fact a selfless, dedicated spirit; he has the most beautiful eyes; and he freed Lawrence from the death-cell, for the strangest reason—because it was Christmas-time. Hara has some deep feeling about Christmas, nobody knows what. When he is charged as a war criminal, Lawrence tries earnestly to save him, but in vain. And Hara never blinks: he is "wrong for his people, and ready to die." Yet—he confesses privately—it is so painful not to understand...

In this last hour, he is pathetic and sublime. There may be two opinions of the earlier scene, when he declares himself (roaring with laughter) to be "Fäzeru Kurisumasu"—and which is plainly meant as a good mark. The story has some crudities, a shade of gush; but for all that, it is a true experience and revelation.

## OTHER FICTION.

"The Golden Princess," by Alexander Baron (Cape; 15s.), presents a great chunk of historic matter, in a living spirit. Its theme is the conquest of Mexico. This we have had before; but not, I think, from the same point of view—that of the Indian girl who was picked up by Cortes on his landing, and became a legend. Indeed, the conquered tribes named him Malintzin—or "Marina's man." A girl of such intelligence and character, suddenly faced with a new world—you would expect the novelist to jump at her. Only there is one snag, research apart; to-day we are so revolted by the conquest, and so passionately on the Indian side, that it is hard to stomach her collaboration. This has been dealt with straight away. Malinali is not false to her own; she was a princess of the south, but she is now a slave, a "household beast," in a strange village. The white men throw open the world to her, free her imprisoned faculties, and, for the cruel-faced gods of her own land, offer a heavenly Mother and a prospect of eternal life. Therefore, she is fanatically loyal; but to her new name and religion, and to the near-divinity of the white chief. She is in love with Cortes—helplessly in love. And her supreme task in the future is to live it down; first to distinguish him from God, then to cast off his yoke.

Here it is also the main theme: the heart of a superb, detestable adventure-story, brilliantly told, compact of realism and romance, of representative yet telling figures, of contrasted views—and also of familiar conflicts. This is a righteous war—Marina has no doubt of it; and on the fall of Mexico, souls will be saved. Therefore are all means justified to speed it up? Cortes has no time for the question; Father Olmedo, though a champion of Indian rights, has the reply laid down. But now she chooses her own path.

"Mark Lambert's Supper," by J. I. M. Stewart (Gollancz; 10s. 6d.), is a straight work by "Michael Innes," under his own name. At least, we are assured that it is straight, and that his two genres will "remain distinct." But not, apparently, as distinct as all that. His thrillers never have been orthodox; and this new book has a detective problem. It starts with the centenary of Mark Lambert's birth. This pseudo-Jamesian, somewhat outmoded novelist has been enjoying a come-back: rather to the embarrassment of his daughter Alethea, an Oxford don, who would prefer to fight shy of the "legend." Still, there are decencies to be observed; and there is now a charming young American with an idea. Somewhere, he is convinced, an unknown work of the "great decade" must be lying around; why not go back to Florence and dig for it? And in the end they do—which leads us to sensational discoveries, and an aesthetic "fable." Not very plausible; but quite exciting when it starts. And utterly like Michael Innes.

"The Whisper in the Gloom," by Nicholas Blake (Collins; 10s. 6d.), is not a "problem" but a thriller. It opens in Kensington Gardens, where Bert the Brain is going to try out his new craft: and where the luckless Dai is just going to be murdered. All for the "whisper in the gloom," though it meant nothing to him. At the last gasp, he passes it to Bert "for luck." So now Bert is the prey; and with his fellow-Martians, Foxy and Copper, he begins recklessly to sleuth... Kidnapping, murder, an empty mansion in the wilds, a priest's hole and a military siege, a Soviet delegation and a last scene in the Albert Hall—frankly, I didn't quite keep up. Though it is admirably done, and much refreshed by the small boys.—K. JOHN.

## BOOKS OF THE DAY.

## THEATRE, TRAVEL; AND ANIMAL LIFE.

ANYTHING from the pen of my friend and colleague Mr. J. C. Trewin is always a delight. When, as in "Edith Evans" (Rockliff; 12s. 6d.), the theme is of such intrinsic interest the "end product" (as television on Sunday teaches me to say) cannot but be remarkable. Mr. Trewin is, since the retirement of Mr. Ivor Brown, in my opinion, probably our most distinguished and certainly most readable dramatic critic. Dame Edith Evans is also, in my opinion, our greatest living actress. On a certain December day in 1912, a twenty-four-year-old ex-milliner appeared in the part of Cressida in "Troilus and Cressida" at the King's Hall, Covent Garden. Ulysses in that play says of Cressida: "There is language in her eye, her cheek, her lip, Nay, her foot speaks." Shakespeare was nothing if not prescient. In the audience was George Moore, who "left the theatre remembering the young Cressida, tall, with pennon-fluttering voice, a quick turn of the head, and the hands that even then could be eloquent without verbosity." The sage of Ebury Street did more than just remember her. He praised her to his friends and put her into his play "Elizabeth Cooper" in 1913. From then on the stage was to see Dame Edith superbly at home in every type of rôle. As Mr. Trewin pleasingly puts it: "It was the outer rim of a career that seems to have been shared by a syndicate under the general name of Edith Evans." A syndicate! What a perfect description for someone who has played Millamant and Lady Wishfort, Rosalind and Lady Bracknell, Florence Nightingale and the Nurse in "Romeo and Juliet," Orintha and Madame Ranevsky! I suppose, however, if a "trick cyclist" were to say "What do you associate with the name Edith Evans?" I should reply "Evensong," that cruel picture of Melba by the late Edward Knoblock and Beverley Nichols. Of "Evensong" Mr. Trewin writes: "It was a portrait to see, this unsparing full-length of a prima donna in decline, the nightingale near sunset: a woman selfish, possessive, tragic. Irela in the text is cardboard; Edith Evans animated her. She was far larger than life-size, with her Alpine arrogance; the condescension with which, after triumphing as Verdi's Desdemona (we are quite sure Edith Evans could have sung it), she snubbed her young Spanish rival. Better yet, the last quiet weeping while she listened to a record from her prime. Often one has known an indifferent play transformed; never with quite this alchemical precision. I would have liked very much to have read the thoughts Edith Evans inserted between her speeches as Irela." In the last sentence lies the key to Dame Edith's greatness. What enables her to create such remarkable and diverse characters is, as Mr. Trewin points out, her habit while rehearsing of writing another—and unspoken—part between the lines, so that she can think as the character would. A delightful book about a wonderful artist.

Mr. Trewin is responsible for another of my pleasures this week, as once more he has selected "Plays of the Year" (Elek; 18s.). The plays selected are "Trial and Error," "Anastasia," "The Return," "As Long As They're Happy" and "Birthday Honours." Mr. Trewin contributes a scholarly introduction, but frankly I do not feel that 1954, as represented here, has so far proved much of a vintage year for the stage.

A curious and unusual book is "Dancing Out of Bali," by John Coast (Faber; 21s.). Mr. Coast is an Englishman who married a Javanese wife, and assisted the Indonesians in their post-war movement for independence. He went to Bali on leave from his job at the Ministry of Foreign Affairs, fell in love with Balinese dancing at first sight, and has been responsible for introducing, through the tours in this country and the United States which he organised, this Oriental art-form to the West. A part of the book is a description of those tours; but the more interesting and major part is the description of life in Bali, and the customs and way of life of this charming, good-humoured and humorous race.

The sub-title of "The Hentys," by Marnie Bassett (Oxford University Press; 63s.), is well chosen. It is "An Australian Colonial Tapestry." For the history of the Henty family, from the time when Thomas Henty sold his Sussex farm and migrated with his seven sons to Australia, can be said to be a history of formative Australia itself. Here, in this compendious and well-documented book, Mrs. Bassett gives a picture of the difficulties, the hardships and the triumphs which awaited the Australian pioneers and which have given to the Australian character some of its most remarkable characteristics. The book is delightfully illustrated with contemporary drawings and paintings.

The otter is one of the most agreeable of all animals, as those who have read the works of our Mr. Henry Williamson or that great American writer on animals, Mr. Ernest Thompson Seton, will realise. He is not appreciated by water bailiffs, responsible for protecting salmon and trout. On the other hand, as Mr. Emil E. Liers says in "An Otter's Story" (Hodder and Stoughton; 10s. 6d.), it has been found as a result of research in the United States that a steady diet of fish will kill an otter, and that crayfish are the mainstay of his diet. In this book he tells the life-story of two otters in the lakes and rivers of Michigan and Wisconsin, and in this agreeable manner he teaches us much of these charming, friendly and brave creatures. The illustrations by Tony Palazzo are as pleasing as the text.

Another book for the lover of nature and country things is "Bird Pageant," by A. W. P. Robertson (Batchworth Press; 21s.). Commander Robertson is an expert on the bird life of Suffolk and north Essex, and a notable figure in ornithological circles. In this latest book he examines for our information and entertainment the activities and habits of the birds which habitually breed in the part of the world which he knows so well. He takes us from such simple and familiar birds as the Moorhen to the less common Crossbill, Hawfinch, Wryneck, Corn Bunting, Stone Curlew or Montagu's Harrier. One of the most interesting chapters is his description of the Avocet's nesting-grounds at Havergate. He observed these rare birds closely for some time and his description of their habits is absorbing. The book is copiously illustrated with his own photographs, and imagination boggles at the amount of patience and man-hours which it must have taken to secure these excellent results.

E. D. O'BRIEN.

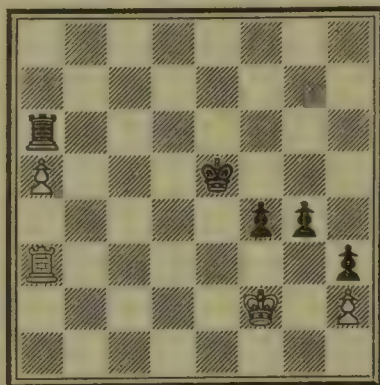
## CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

ADJUDICATION is universally detested, but universally practised because there is no satisfactory alternative when geographical or other causes prevent the completion of an important game.

On the whole, I suppose the system is better than its reputation, for ninety-nine out of a hundred adjudications are accepted with reasonable satisfaction. The salvation of the system is the great disparity in playing strength, normally, between adjudicator and adjudicated. Its weakness is the fact that not even a world champion analyses so powerfully when he has not his heart in the job (i.e., when it is not one of his own games!).

Roose (Black) to play.



VAN MINDENO (White).

Here, a group of experts decided there was no win for Black. Black, however, whom any of them could have beaten with ease, went home in fury, to reappear with the following unanswerable analysis:

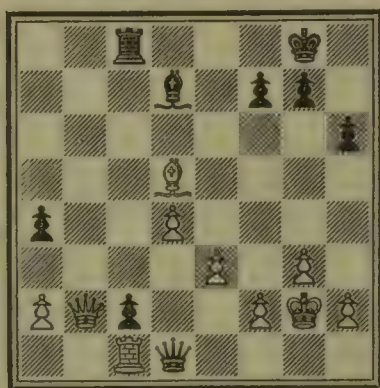
1. ... R-QB3! and now

A. 2. P-R6, R-B7ch; 3. K-Kt1 (3. K-B1, P-Kt6! 4. P×P, P-R7), R-B8ch; 4. K-B2, P-Kt6ch; 5. P×P, P-R7...

B. 2. R-R2, R-B8; 3. P-R6, P-Kt6ch; 4. P×P, P-R7! 5. P×Pch, K-B4; 6. P-R7, P-R8(Q); 7. P-R8(Q), Q-B8ch mating in a few moves. Or 6. R-R5ch, K-B3; 7. P-R7, P-R8(Q); 8. P-R8(Q), Q-B8ch; 9. K-K6 or Kt6; R-B6ch and soon mates; or:

C. 2. R-R1, R-B7ch; 3. K-Kt1 (3. K-B1, R×P), P-B6! 4. P-R6, P-B7ch; 5. K-B1 (5. K-R1, R-K7, threatening R-K8ch), P-Kt6; 6. P×P, P-R7; 7. K-Kt2, P-B8(Q) double ch; 8. K×Q, P-R8(Q) mate!

REURSLAG (Black) to play.



VAN EPEN (White).

Here the experts toiled long and hard, likewise announcing: "Though Black clearly dominates the board, we can find no way to clinch the win." They had overlooked 1. ... Q-R4! threatening not only 2. ... Q×B but 2. ... B-R6ch followed by 3. ... Q-Q8ch, winning in a few moves.



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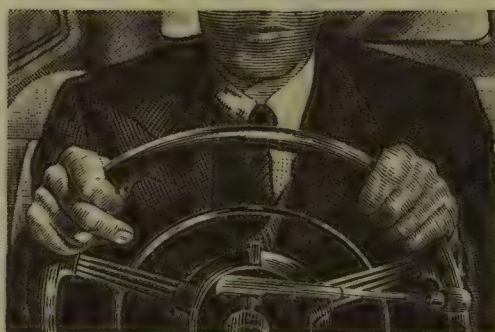


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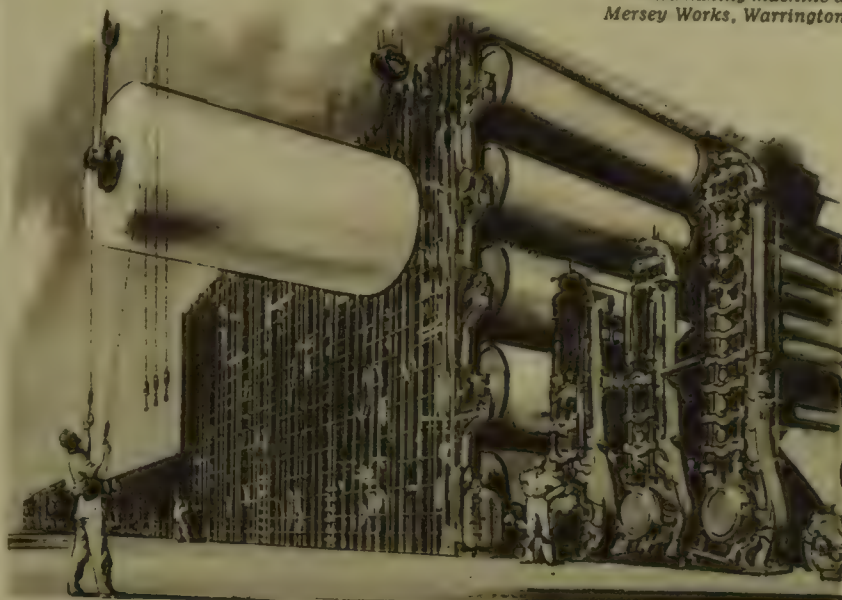
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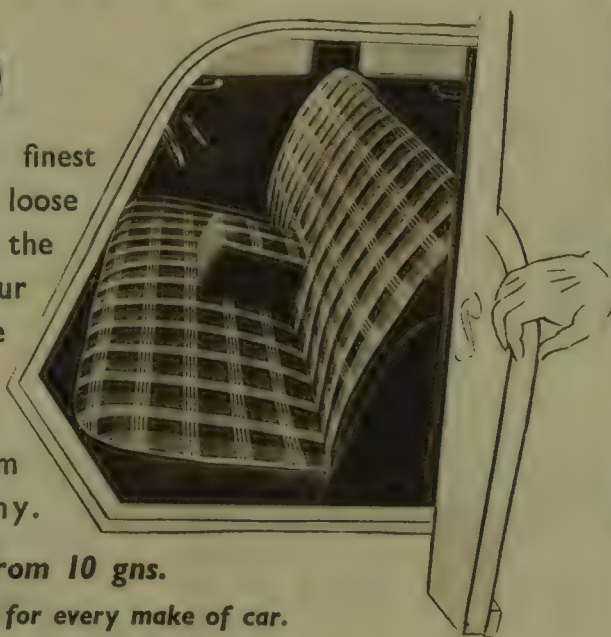
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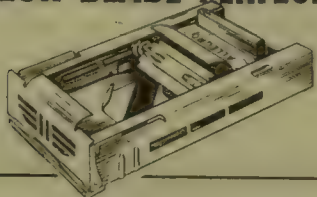
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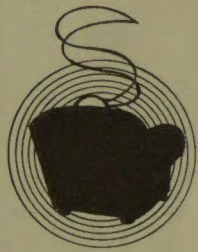
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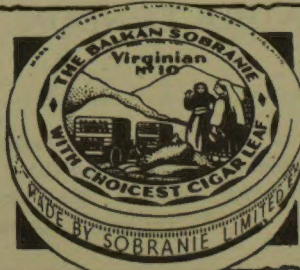


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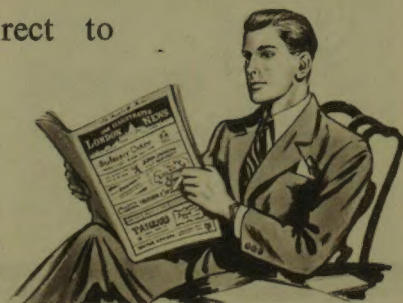


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# Air Power at Sea



## H.M.S. EAGLE

### 1592

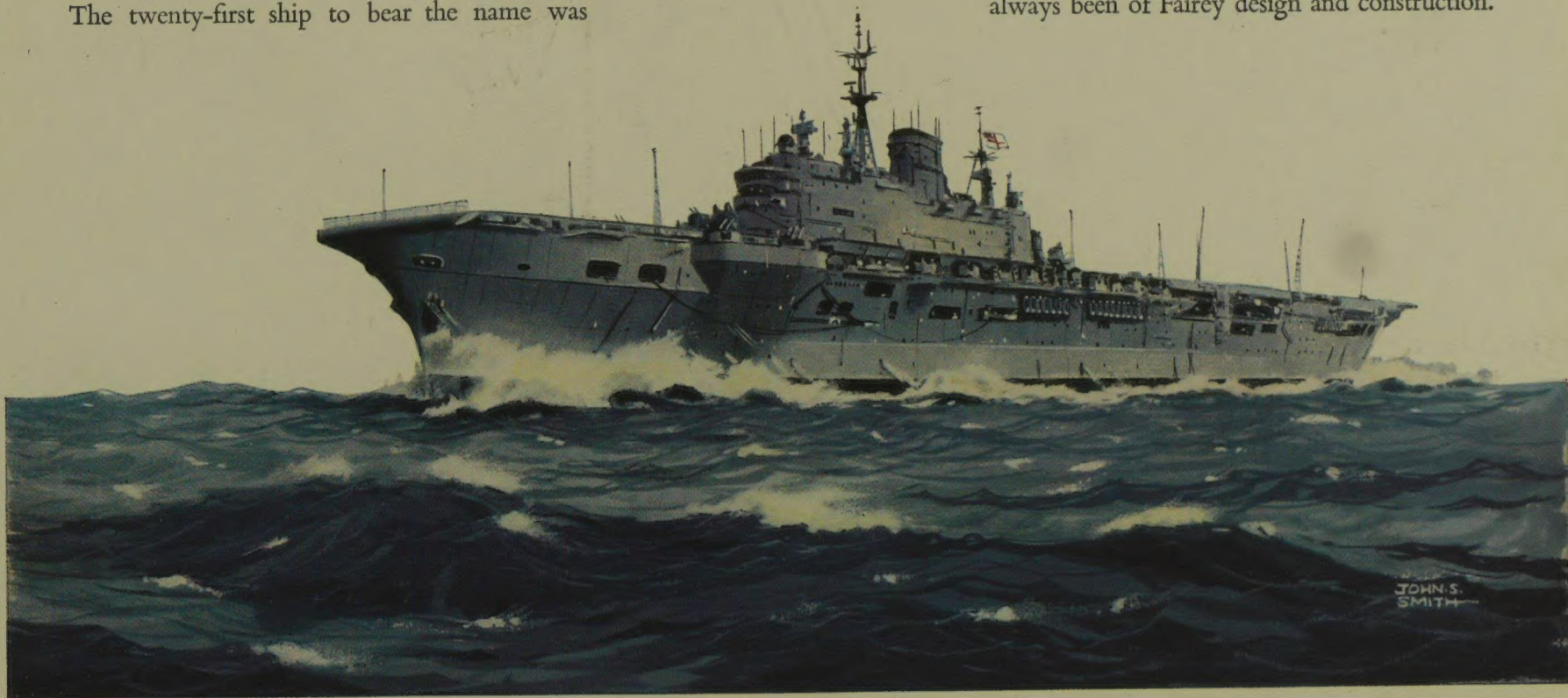
NAVY RECORDS describe the first *Eagle* as a ship of Lubeck, which ended her career in the Royal Service in 1592. Of the twenty vessels of the name to succeed the Lubecker the first of English origin was an armed East Indiaman commissioned at the turn of the 16th century: of 22 guns and 350 tons burden she must have been typical of the ships which constituted the Navy of the period. The twenty-first ship to bear the name was



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### 1954

launched in 1946. H.M.S. *Eagle* of today is one of the Royal Navy's new class of large fleet carriers now entering service. Displacing over 36,000 tons the new *Eagle* can operate a large complement, including Gannets, the latest and most powerful anti-submarine air weapon. Much of the Navy's striking power rests in her carriers, of whose aircraft a high proportion have always been of Fairey design and construction.



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